CATALOGUE

OF THE EXHIBITION OF

SHAKESPEAREANA

HELD AT THE NEW YORK PUBLIC LIBRARY, APRIL 2
TO JULY 15, 1916, IN COMMEMORATION
OF THE TERCENTENARY OF
SHAKESPEARE'S DEATH

COMPILED AND ARRANGED BY
HENRIETTA C. BARTLETT

NEW YORK
1917

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INTRODUCTION

THE EXHIBITION of which this is the catalogue was made possible by the generosity of a number of collectors of New York and other places in the United States. Their coöperation has resulted in this remarkable collection of Shakespeareana.

The British Museum owns the best single collection of the kind, but it has not all of the books presented here, nor can it bring together for a loan exhibition such a collection as this. The reason is that nearly all the important collections of Shakespeare's works in England are in public institutions and cannot be lent to form one exhibition.

The introduction to the *Census of Shakespeare's Plays in Quarto*[1] mentions the difference in ownership and location of Shakespeare's works in England and in America. In England Shakespeare's works are chiefly in public collections where they may be examined by the student, but may not be withdrawn for exhibition or study elsewhere. In America they are chiefly in the libraries of private collectors whose generosity affords opportunities for the public like the present one. Unfortunately, there are in America but three public collections which contain Shakespeare's works of sufficient value to form the basis of an exhibition. These are in the Boston Public Library, which contains the Barton Collection, in the Elizabethan Club of Yale University, with its famous Huth quartos, and in The New York Public Library, with its Lenox Collection. The Lenox Collection is the basis of this exhibition.

Private collectors of America lent their most valuable books for this exhibition, in order that those who visited it might have a chance to see virtually an entire series of the

[1] A Census of Shakespeare's Plays in Quarto, 1594–1709. By Henrietta C. Bartlett and Alfred W. Pollard. New Haven, Yale University Press, 1916.

A 15342
June 1, 1934.

early editions of Shakespeare's works. They also lent such other books as were necessary for a picture of the sources from which the dramatist took his plots and of the allusions made to him in contemporary literature.

The books selected for exhibition were divided into four sections. First, editions of the works of Shakespeare, both plays and poems, issued before 1709. Second, spurious works which have been attributed to Shakespeare from his own day to ours, and all adaptations of his plays from Sir William Davenant's version of *Macbeth* (1674), to the *Coriolanus* of J. P. Kemble (1814). Third, books which Shakespeare is supposed to have read or to which he refers in his plays and poems. Fourth, books containing allusions to Shakespeare or to his works, from *Greene's Groatsworth of Wit,* 1592, to the publication of the First Folio, 1623. This section also contains some later allusions to Shakespeare.

To show all these sections complete "had bene a thing, we confesse, worthie to have bene wished," as the editors of the First Folio wrote. But, to continue in their words, "since it hath bin ordain'd otherwise we pray you do not envie his friends the office of their care and pain to have collected... them."

Fortunately, the books which cannot be found on this side of the Atlantic are few; and the omissions are generally mentioned in the notes preceding the sections.

The first works by Shakespeare were "Venus and Adonis," 1593, and "Lucrece," 1594, and these poems are both exceedingly rare. This catalogue contains the first edition of "Lucrece," but can show only a fragment of the third edition, 1595, of "Venus" as its earliest example; later editions of both poems are included.

One of two extant copies of "Love's Martyr," 1601, which contains a poem by Shakespeare, is described here; but both

copies of the first edition of "The Passionate Pilgrim," 1599, are in England. Examples of "The Sonnets," 1609, and the "Poems," 1640, are described here.

Of the ninety editions and issues of Shakespeare's plays which appeared before 1709, examples of all but three editions and two issues are included. Of these omissions only the "Titus Andronicus" of 1594 is a first edition.

The reader's attention is drawn to the first edition of *Hamlet,* among the quarto editions. The date is 1603, and this is the only known copy with the title-page. The British Museum copy lacks the title, though it has the last leaf which is lacking in this copy.

In this catalogue there is also a unique copy of the third edition of *Richard II* (1598). It was discovered two years ago in an American collection, and had always been considered the same as the second edition, also dated 1598. It has, however, proved to be an entirely new printing. A facsimile has been made, with an exhaustive introduction by Mr. A. W. Pollard, of the British Museum.[1]

Fortunately there is included here the only perfect copy of *Pericles* (1611). The British Museum copy is imperfect.

Students generally have supposed that there was but one undated edition of *Julius Caesar* issued between 1680 and 1691. Recently it has been proved that there are four undated editions, all of which appeared between the two dated editions of 1684 and 1691. Copies of all six are described here.

The newly differentiated editions of the later version of *Hamlet* are also described. These are the editions of 1676 and 1703, as well as the two issues of 1695.

Shakespeare's entire works, excepting *Pericles,* were issued by his fellow actors Heming and Condell, in one folio volume in 1623. To this collection we owe the text of twenty

[1] The Tragedy of King Richard II. London, Quaritch, 1916.

plays which had not appeared in print until that year. This collection contains a fine copy of this book which is considered the most valuable single book in the English language.

In 1632, the Folio was reprinted with various imprints; copies of all known imprints of this Second Folio are here. The Third Folio of 1663–4 is found with both dates on the title-page; also with and without the list of spurious plays which first appeared there. All three states are described. Copies of the Fourth Folio have different imprints, and all the known variations of this edition are also included.

As Shakespeare's reputation increased and the commercial value of his name became apparent, dishonest and careless publishers and booksellers issued works not written by him, but with his name attached.

First editions of all but three of these spurious plays are described. Of these three, the second editions are in this catalogue. In addition there appears a collection of very inferior poetry called *Cupid's Cabinet Unlocked,* by W. Shakespeare, no date. Apparently it does not contain anything by him.

With the opening of the theatres in 1660, after the accession of Charles II, Shakespeare's plays found a place in the repertory. Various writers, however, considered them too old-fashioned for contemporary taste, and proceeded to rewrite and adapt them in a manner inexplicable to us, but strictly in accordance with the habits of the stage at that day as well as during the Elizabethan period. It is well known that Shakespeare himself began his work as a dramatist by revising the work of earlier men, and the second and third parts of Henry VI remain to show his method. However, the adaptations of Shakespeare's plays in the seventeenth and eighteenth centuries are in no case improvements, even when done by Dryden. The list of adapted plays is a long one, and this is one of the most remarkable features of the exhibition, as few librarians or

collectors have made a specialty of this class of Shakespeareana, and the books are often difficult to find. Some of the plays bear the same name as the original, i. e., *The Tempest* and *Troilus and Cressida,* by Dryden. Others have a new title and different names for the characters, but use many of the lines of the original without change. Otway's *Caius Marius,* modelled on *Romeo and Juliet,* is a case of this kind.

For years the students of Shakespeare have been tracing the various books which were used by him in writing his plays, — not only those which contain the sources of his plots, but all to which he makes any reference. The result of this study is found in various books and in the notes on all modern editions of his works. The best list is that found in Anders's *Shakespeare's Books* (Berlin, 1904), which goes into the most minute details. An attempt has been made to collect here all the important books referred to by Anders.

The great value to the student and reader in seeing at one time and in one place the material which Shakespeare had at his disposal can easily be estimated.

In 1873, the New Shakspere Society published *A Centurie of Praise,* which included all the allusions to the poet printed before 1693 which had been traced up to 1873. This work has been revised and re-edited several times and in its present form, *The Shakspere Allusion Book,* edited by John Munro (2 vols., 1909), it is the best collection of allusions to Shakespeare and his works. This exhibition attempted to show all allusions before the publication of the First Folio in 1623 and some afterward, including a full set of those works of John Dryden which criticize Shakespeare. Dryden is included because he was the first English critic of Shakespeare who was himself a man of high literary standing. Ben Jonson can hardly be said to criticize Shakespeare, although his opinion as given in the eulogistic verses printed in the First Folio is

perhaps the greatest tribute ever paid by one writer to a contemporary, and, in a sense, a rival. Some of the earliest allusions cannot be found in this country and no reproduction of them exists. Here are described, however, one of the two existing copies of the first allusion, which appears in *Greene's Groatsworth of Wit,* 1592; and one of the four existing copies of *Willobie his Avisa,* 1594, which is the first book to mention Shakespeare by name. The majority of the allusions are to his works and especially to the poems; the plays which were quoted most during his lifetime seem to have been *Hamlet, Richard III, Romeo and Juliet,* and those in which Falstaff appears.

SHAKESPEARE'S WORKS

SHAKESPEARE'S WORKS consist of poems and plays and less than half of them appeared in print before his death in 1616.

His poems, which were considered of the greatest importance in his own day, but are now valued less than his dramas, were issued as follows:

Venus and Adonis, 1593
Lucrece, 1594
The Sonnets, 1609

There were also some short poems by him in the "Passionate Pilgrim," a piratical publication which was issued by Jaggard in 1599; and a poem called "Threnos" and signed by him in Chester's "Love's Martyr," 1601. This catalogue contains examples of all these works except "The Passionate Pilgrim," of which no copy is to be found on this side of the Atlantic.

Some of Shakespeare's plays appeared in separate form during his lifetime and are known as the "Quarto editions"; we give a list of them:

Titus Andronicus, 1594, 1600, 1611
Richard II, 1597, 1598 (2 editions), 1608, 1615
Richard III, 1597, 1598, 1602, 1605, 1612
Romeo & Juliet, 1597, 1599, 1609
Henry IV, Part I, 1598, 1599, 1604, 1608, 1613
Love's Labor Lost, 1598
Henry IV, Part II, 1600
Henry V, 1600, 1602
Merchant of Venice, 1600
Midsummer Night's Dream, 1600
Much Ado About Nothing, 1600
Merry Wives of Windsor, 1602
Hamlet, 1603, 1604, 1611
King Lear, 1608
Pericles, 1609 (2 editions), 1611
Troilus and Cressida, 1609

Separate editions of some of the others were issued during the seventeenth century as follows:

Othello, 1622
Taming of the Shrew, 1631
Macbeth, 1673
Julius Caesar, 1684

This catalogue contains descriptions of all the known editions of all the separate plays issued before 1709, except the third edition of Henry IV, Part I; the first and second editions of Titus Andronicus; the second title-page of the second edition of Hamlet; and the second title-page of the fourth edition of Richard II. None of these is to be found in America except the first edition of Titus Andronicus which is in a private library in Brooklyn.

The first collected edition of all the plays was issued in 1623, seven years after Shakespeare's death, and is called the First Folio. There were subsequent editions of the collected plays in 1632, 1663–4, and 1685. In the Folios of 1664 and 1685 appeared seven additional plays which, with the exception of Pericles, have been rejected by modern scholars; they are:

Pericles
The London Prodigal
Thomas, Lord Cromwell
Sir John Oldcastle
The Puritan or the Widow of Watling Street
The Yorkshire Tragedy
Locrine.

All the Folio editions are described here, including all known variations of the title-pages, and separate editions of all the spurious plays.

SHAKESPEARE'S POEMS

VENUS AND ADONIS

This was the first work by Shakespeare which appeared in print and was dedicated to Lord Southampton, his friend and patron. The first edition is dated 1593 and it was reprinted at least six times during his life, showing its great popularity.

The story is founded on Ovid's "Metamorphosis," but Shakespeare may have known it only through Golding's translation of 1567. He was undoubtedly influenced by Lodge's "Glaucus and Scilla," 1589, and the poem has a close resemblance in style to Marlowe's "Hero and Leander" which was written before 1593 but not printed until 1598.

The first nine editions are excessively rare and only two examples are known to be in this country. They are the Huth copy of the second edition, 1594, now in the Elizabethan Club at Yale and a fragment, lacking title but printed after the edition of 1594 and before that of 1596. That fragment and copies of the ninth and twelfth editions are here described:

1. (Venus and Adonis) Fragment of eight leaves, B and C, lacking title.

   This fragment is not described in Sidney Lee's facsimile of "Venus and Adonis." It bears no evidence of place or date, but from the readings, it has been assigned to a place after the edition of 1594 and before that of 1596.

2. Venus and Adonis. [2 lines quotation, device] Edinburgh, Printed by Iohn Wreittoun, and are to bee sold in his Shop a litle beneath the salt Trone. 1627.

   Edinburgh, 1627.

   Ninth edition.
   Only other known copy is in the British Museum.

3. Venus and Adonis. [Quotation, 2 lines, device] London, Printed by Elizabeth Hodgkinson, For F. Coles, T. Vert, J. Wright, and F. Clark. 1675.

London, 1675

Twelfth edition.

LUCRECE

4. [Ornament] Lucrece. [Device] London. Printed by Richard Field, for Iohn Harrison, and are to be sold at the signe of the white Greyhound in Paules Churh-yard. [*sic*] 1594.

London, 1594.

First edition.

This is the second work issued by Shakespeare and appeared in 1594 with a dedication, signed in full, to the same Earl of Southampton to whom he had dedicated "Venus and Adonis" the previous year. It is interesting to note the change in the tone of the dedication from the formal address of the earlier work to the warm friendly tone of this one.

It is possible that Shakespeare may have read the story in the original Latin, as a boy at school, but it is more probable that he was familiar with it through one of the many English versions of the time. It is found in Chaucer, Lydgate, Painter's Palace of Pleasure and elsewhere.

"Lucrece" was very popular and had appeared in five editions by 1616; this catalogue describes copies of the first, fifth and eighth.

5. The Rape of Lucrece. By Mr. William Shakespeare. Newly Reuised. [Device] London: Printed by T. S. for Roger Iackeson, and are to be solde at his shop neere the Conduit in Fleet-street, 1616.

London, 1616.

Fifth edition.

6. The Rape of Lucrece, Committed by Tarquin the Sixt; and The remarkable judgments that befel him for it. By The incomparable Master of our English Poetry, Will: Shakespeare Gent. Whereunto is annexed, The Banishment of Tarquin: Or, the Reward of Lust. By J. Quarles. [Device] London. Printed by J. G. for John

Stafford in George-yard neer Fleet-bridge, and Will: Gilbertson at the Bible in Giltspur-street, 1655.

London, 1655.

Eighth edition.

The engraving facing the title-page is rare; only seven copies are known. It is by William Faithorne and is the third engraved portrait of Shakespeare, the second is the portrait by William Marshall in Shakespeare's Poems, 1640. Although evidently adapted from the Droeshout engraving in the First Folio it is a more agreeable portrayal and a much better engraving.

LOVES MARTYR

7. Loves Martyr: or, Rosalins Complaint. Allegorically shadowing the truth of Loue, in the constant Fate of the Phoenix and Turtle. A Poeme enterlaced with much varietie and raritie; now first translated out of the venerable Italian Torquato Caeliano, by Robert Chester. With the true legend of famous King Arthur, the last of the nine Worthies, being the first Essay of a new Brytish Poet: collected out of diuerse Authenticall Records. To these are added some new compositions, of seuerall moderne Writers whose names are subscribed to their seuerall workes, upon the first Subiect: viz. the Phoenix and Turtle. [Quotation, one line] London Imprinted for E. R.

London, 1601

First edition.

In the supplement, which contains a collection of poems by various authors on the Phoenix and the Turtle, is one entitled "Threnos" and signed by Shakespeare. There is only one other copy of the first edition of this book and that is in a private collection in England; the British Museum contains a unique copy of the second edition, 1611.

SONNETS

8. Shake-speares Sonnets. Neuer before Imprinted. At London By G. Eld for T. T. and are to be solde by William Aspley. 1609. London, 1609

First edition.

9. Shake-speares Sonnets. Neuer before Imprinted. At London By G. Eld for T. T. and are to be solde by Iohn Wright, dwelling at Christ Church gate. 1609.

London, 1609

First edition.

Shakespeare's Sonnets appeared in 1609 with the title-page in two states as described above, there are no other differences.

They were first referred to by Francis Meres who spoke of Shakespeare's "sugred sonnets among his private friends" in the "Palladis Tamia" of 1598. Two of them were printed in "Passionate Pilgrim" in 1599 but this was the first appearance of the others.

The last line of the 94th Sonnet reads:

"Lillies that fester smell far worse than weeds."

This line appears in the first edition of "Edward III," 1596, which has led some critics to think that Shakespeare had a hand in that play. The sonnet form was very common in Elizabethan times and Sidney's "Astrophel and Stella," 1591; Daniel's "Delia," 1592; Constable's "Diana," 1592; Fletcher's "Licia," 1593; Drayton's "Idea," 1593; Spenser's "Amoretti," 1595; and others show that it was the fashionable form for poetry.

POEMS

10. Poems: Written by Wil. Shake-speare. Gent. [Heb Ddieu device] Printed at London by Tho. Cotes, and are to be sold by Iohn Benson, dwelling in St. Dunstans Church-yard. 1640.

London, 1640.

This collection of poems which is ascribed to Shakespeare on the title page is really a reprint of the "Passionate Pilgrim" of 1599 with some additions. It contains all the Sonnets except Nos. 18, 19, 43, 56, 75, 76, 96, and 126, and three short poems by Shakespeare. It does not include Venus, Lucrece, or his short poems. There are also poems by Jonson, Barnfield, and others.

Facing the title is the second engraved portrait of Shakespeare, that by William Marshall.

QUARTO EDITIONS OF SHAKESPEARE'S PLAYS

TITUS ANDRONICUS

Critics differ as to whether this play was entirely by Shakespeare or not; it was probably written before 1593. There were earlier plays on the same subject which are not now in existence. It belongs to the same class as Kyd's Tragedies, which were so popular at that time.

The first edition was issued in 1594 and was mentioned by Langbaine in his "English Dramatic Poets," 1691 but all trace of that edition was lost until 1905 when a copy was found in Sweden which is now in a private library in Brooklyn. Of the second edition, 1600, but two copies are known and they are both in Great Britain. This catalogue contains a copy of the third edition, 1611. This was one of the plays assigned to Shakespeare by Meres in his "Palladis Tamia," 1598.

11. The Most Lamentable Tragedie of Titus Andronicus. As it hath sundry times beene plaide by the Kings Maiesties Seruants. [Device] London, Printed for Eedward [*sic*] White, and are to be solde at his shoppe, nere the little North dore of Pauls, at the signe of the Gun. 1611.

    London, 1611.

    Third edition.

RICHARD II.

12. The Tragedie of King Richard the second. As it hath beene publikely acted by the right Honourable the Lorde Chamberlaine his Seruants. [Simmes' device] London Printed by Valentine Simmes for Androw Wise, and are

to be sold at his shop in Paules church yard at the signe of the Angel. 1597.

London, 1597

First edition.

This play was written about 1595 and was first printed anonymously in 1597. There were six editions issued separately before 1640 and all of them are described in this catalogue.

The chief source for the history was Holinshed's "Chronicle" but Shakespeare was also indebted to Marlowe's "Edward II" which shows many points of resemblance.

It is probable that it was this play which was given at the Globe Theatre by Shakespeare's company on the afternoon before the rebellion of Lord Essex, in 1601. The state papers of the time say that some of Essex's followers paid the actors to give a play "of the deposing of Richard the II" which caused some of the actors to be brought before the authorities on suspicion of treason, but they were not imprisoned.

This was one of the plays assigned to Shakespeare by Meres in his "Palladis Tamia," 1598. There are only three copies of this first edition in existence.

13. The Tragedie of King Richard the second. As it hath beene publikely acted by the Right Honourable the Lord Chamberlaine his seruants. By William Shake-speare. [Simmes' device] London Printed by Valentine Simmes for Andrew Wise, and are to be sold at his shop in Paules churchyard at the signe of the Angel. 1598.

London, 1598.

Second edition.

There are two editions of 1598 differing slightly but reprinted throughout; this one, having no commas after "Simmes" and "Churchyard" and no "e" on the end of "sold," is the earlier.

14. The Tragedie of King Richard the second. As it hath beene publikely acted by the Right Honourable the Lord Chamberlaine his seruants. By William Shake-speare. [Simmes' device] London Printed by Valentine Simmes, for Andrew Wise, and are to be solde at his shop in Paules churchyard, at the signe of the Angel. 1598.

London, 1598.

Third edition.

This is the only known copy of this second edition of 1598. It was discovered in 1913 in a private library in Brooklyn and is an

entirely different printing from the other edition of the same date. It has been facsimiled through the courtesy of the owner, with an introduction by A. W. Pollard.

This is the only play by Shakespeare of which two editions were published in the same year during his lifetime.

15. The Tragedie of King Richard the second. As it hath been publikely acted by the Right Honourable the Lord Chamberlaine his seruantes. By William Shake-speare. [Device] London, Printed by W. W. for Mathew Law, and are to be sold at his shop in Paules Church-yard, at the signe of the Foxe. 1608.

London, 1608

Fourth edition. Earlier title.

The two issues of this year differ only in title; when that is lacking, the issue can not be determined. Apparently the book was issued with the title in shorter form and then it was discovered that the Deposition scene, which appears in all known copies, was here included for the first time. Thereupon a new and enlarged title was issued and included in such copies as were still unsold. This catalogue contains the earlier form only. There is but one copy of the later title-page known and that is in the Bodleian Library, Oxford.

16. The Tragedie of King Richard the Second: With new additions of the Parliament Sceane, and the deposing of King Richard. As it hath been lately acted by the Kinges Maiesties seruants, at the Globe. By William Shake-speare. [Ornament] At London, Printed for Mathew Law, and are to be sold at his shop in Paules Church-yard, at the signe of the Foxe. 1615.

Fifth edition. London, 1615

17. The Life and Death of King Richard the Second. With new Additions of the Parliament Scene, and the Deposing of King Richard. As it hath beene acted by the Kings Majesties Servants, at the Globe. By William Shake-speare. [Ornament] London, Printed by Iohn Norton. 1634.

Sixth edition. London, 1634.

RICHARD III.

18. [Ornament] The Tragedy of King Richard the third. Containing, His treacherous Plots against his brother Clarence: the pittiefull murther of his iunocent nephewes: his tyrannicall vsurpation: with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Right honourable the Lord Chamberlaine his seruants. [Ornament] At London ¶Printed by Valentine Sims, for Andrew Wise, dwelling in Paules Chuch-yard, at the Signe of the Angell. 1597.

London, 1597.

First edition.

Richard III is founded on Holinshed's "Chronicle" and Hall's "Chronicle" and shows some points in common with the earlier anonymous play, "The True Tragedy of Richard III," which is described in this catalogue. Shakespeare's "Richard III," was written about 1593 and first published anonymously in 1597, and with his name, in 1598 and thereafter.

It ran through eight editions by 1634, all of which are here described.

It is one of the plays assigned to Shakespeare by Meres in his "Palladis Tamia," 1598.

19. The Tragedie of King Richard the third. Conteining his treacherous Plots against his brother Clarence: the pitiful murther of his innocent Nephewes: his tyrannicall vsurpation: with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Right honourable the Lord Chamberlaine his seruants. By William Shake-speare. [Creede's device] London Printed by Thomas Creede, for Andrew Wise, dwelling in Paules Church-yard, at the signe of the Angell. 1598.

London, 1598

Second edition.

20. The Tragedie of King Richard the third. Conteining his treacherous Plots against his brother Clarence: the pittifull murther of his innocent Nephewes: his tyrannicall

vsurpation: with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Right Honourable the Lord Chamberlaine his seruants. Newly augmented, By William Shakespeare. [Creede's device] London Printed by Thomas Creede, for Andrew Wise, dwelling in Paules Church-yard, at the signe of the Angell. 1602.

London, 1602

Third edition.
This is one of three existing copies.

21. The Tragedie of King Richard the third. Conteining his treacherous Plots against his brother Clarence: the pittifull murthur of his innocent Nephewes: his tyrannicall vsurpation: with the whole course of his detested life, and most deserued death. As it hath bin lately Acted by the Right Honourable the Lord Chamberlaine his seruants. Newly augmented, By William Shake-speare. [Creede's device] London, Printed by Thomas Creede, and are to be sold by Mathew Lawe, dwelling in Paules Church-yard, at the Signe of the Foxe, neare S. Austins gate, 1605.

London, 1605

Fourth edition.
This is one of four existing copies.

22. The Tragedie of King Richard the third. Containing his treacherous Plots against his brother Clarence: the pittifull murther of his innocent Nephewes: his tyrannicall vsurpation; with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Kings Maiesties seruants. Newly augmented, By William Shake-speare. [Creede's device] London, Printed by Thomas Creede, and are to be sold by Mathew Lawe, dwelling in Pauls Church-yard, at the Signe of the Foxe, neare S. Austins gate, 1612.

London, 1612.

Fifth edition.

23. The Tragedie of King Richard The Third. Contayning his treacherous Plots against his brother Clarence: The pittifull murder of his innocent Nephewes: his tyrannicall Vsurpation: with the whole course of his detested life, and most deserued death. As it hath been lately Acted by the Kings Maiesties Seruants. Newly augmented. By William Shake-speare. [Ornament] London, Printed by Thomas Purfoot, and are to be sold by Mathew Law, dwelling in Pauls Church-yard, at the Signe of the Foxe, neere S. Austines gate. 1622.

London, 1622

Sixth edition.

24. The Tragedie of King Richard the Third. Contayning his trecherous Plots, against his brother Clarence: The pittifull murther of his inocent Nepthewes: his tiranous vsurpation: with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Kings Maiesties Sernauts [*sic*]. Newly agmented [*sic*] By William Shake-speare. [Ornament] London. Printed by Iohn Norton, and are to be sold by Mathew Law, dwelling in Pauls Church-yeard, at the Signe of the Foxe, neere St. Austines gate, 1629.

London, 1629

Seventh edition.

25. The Tragedie of King Richard the Third. Contayning his treacherous Plots, against his brother Clarence: The pitifull murder of his innocent Nephewes: his tyranous vsurpation: with the whole course of his detested life, and most deserued death. As it hath beene Acted by the Kings Maiesties Seruants. VVritten by William Shake-speare. [Ornament] London, Printed by Iohn Norton. 1634.

London, 1634.

Eighth edition.

ROMEO AND JULIET

26. An Excellent conceited Tragedie of Romeo and Iuliet. As it hath been often (with great applause) plaid publiquely, by the right Honourable the L. of Hunsdon his Seruants. [Danter's device] London, Printed by Iohn Danter. 1597.

London, 1597.

First edition.

This is the earliest tragedy written entirely by Shakespeare and was probably completed about 1594. The story is first told in Luigi Da Porto's "Rime et Prosa," 1535, and it was used by Bandello; but it is to Arthur Brooke's "Romeus and Juliet," 1562, that Shakespeare is indebted for his plot and for many details of his play. He also consulted Painter's "Pallace of Pleasure," 1567.

Copies of all these books (some in later editions) are in this catalogue.

Meres assigns this play to Shakespeare in his "Palladis Tamia," 1598, and Weever in 1595 speaks of Romeo as one of Shakespeare's characters.

The play was first printed, anonymously, in 1597, in a pirated edition with a very defective text; it was undoubtedly stolen from the managers of the Globe Theatre, who were the owners, instead of being purchased in the regular way. In 1599 a good text was issued which has all the marks of authenticity and was followed in all later quarto editions. The play was re-published in 1609, 1637, and once without date. This is one of four known copies of the first edition.

27. The Most Excellent and lamentable Tragedie, of Romeo and Iuliet. Newly corrected, augmented, and amended: As it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his Seruants. [Creede's device] London Printed by Thomas Creede, for Cuthbert Burby, and are to be sold at his shop neare the Exchange. 1599.

London, 1599

Second edition.

This is the first edition of the good text.

28. The Most Excellent and Lamentable Tragedie, of Romeo and Juliet. As it hath beene sundrie times publiquely

Acted, by the Kings Maiesties Seruants at the Globe. Newly corrected, augmented, and amended: [Ornament] London Printed for Iohn Smethwick, and are to be sold at his Shop in Saint Dunstanes Church-yard, in Fleete-streete vnder the Dyall. 1609.

Third edition. London, 1609.

29. The Most Excellent And Lamentable Tragedie, of Romeo and Iuliet. As it hath beene sundrie times publikely Acted, by the Kings Maiesties Seruants at the Globe. Newly Corrected, augmented, and amended. [Smethwicke's device] London, Printed for Iohn Smethwicke, and are to bee sold at his Shop in Saint Dunstanes Church-yard, in Fleetestreete vnder the Dyall.

Fourth edition, earlier title. London, n. d.

Copies of this edition differ in title only, one form has the name inserted, the other is anonymous. It is probable that the anonymous one is earlier.

This is one of three known copies of the anonymous title.

30. The Most Excellent And Lamentable Tragedie, of Romeo and Iuliet. As it hath beene sundrie times publikely Acted, by the Kings Maiesties Seruants at the Globe. Written by W. Shake-speare Newly Corrected, augmented, and amended. [Smethwicke's device] London, Printed for Iohn Smethwicke, and are to bee sold at his Shop in Saint Dunstanes Church-yard, in Fleetestreete vnder the Dyall.

Fourth edition, later title. London, n. d.

31. The Most Excellent And Lamentable Tragedie of Romeo and Juliet. As it hath been sundry times publikely Acted by the Kings Majesties Servants at the Globe. Written by W. Shake-speare. Newly corrected, augmented, and amended. [Smethwicke's device] London, Printed by

R. Young for John Smethwicke, and are to be sold at his Shop in St. Dunstans Church-yard in Fleetstreet, under the Dyall. 1637.

Fifth edition. London, 1637.

LOVE'S LABORS LOST

32. A Pleasant Conceited Comedie Called, Loues labors lost. As it was presented before her Highnes this last Christmas. Newly corrected and augmented by W. Shakespere [Ornament] Imprinted at London by W. W. for Cutbert Burby. 1598.

London, 1598.

First edition.

This is considered to be Shakespeare's first complete play and was probably written about 1591 although not published until 1598. The title of the first edition says that it was "Newly corrected and augmented by W. Shakespere," which seems to indicate that there was an earlier edition which is now lost.

No source for the plot is known, but it is full of contemporary allusions, chiefly to French affairs, which made it popular at the time but are not now interesting. It was reprinted in 1631 and this catalogue has copies of both editions.

33. Loues Labours lost. A VVittie and Pleasant Comedie, As it was Acted by his Maiesties Seruants at the Blacke-Friers and the Globe. Written By William Shakespeare. [Smethwicke's device] London, Printed by W. S. for Iohn Smethwicke, and are to be sold at his Shop in Saint Dunstones Church-yard vnder the Diall. 1631.

London, 1631.

Second edition.

HENRY IV, PART I

34. The History of Henrie the fourth; With the battell at Shrewsburie, betweene the King and Lord Henry Percy, surnamed Henrie Hotspur of the North. With the hu-

morous conceits of Sir Iohn Falstalffe. [Short's device] At London, Printed by P.S. for Andrew Wise, dwelling in Paules Churchyard, at the signe of the Angell. 1598.

London, 1598.

First edition.

Shakespeare founded this play on the "Chronicles" of Holinshed and on "The Famous Victories of Henry the Fifth," an anonymous play first printed in 1594 but popular on the Elizabethan stage for some years before that date. There is a copy in this catalogue.

Shakespeare's play was issued in 1598, anonymously, and was reprinted eight times before 1709. Copies of all these editions except the third, 1604, are here described; no copy of that edition has been found in America.

Meres mentions "Henry the IV" in his "Palladis Tamia," 1598, among the list of plays by Shakespeare and it is probable that he refers to both parts of the play. "Henry IV, Part I," was written about 1596–97 and "Henry IV, Part II" in 1598.

Only three copies of the first edition of "Henry IV, Part I," are recorded.

35. The History of Henrie the Fourth; With the battell at Shrewsburie, betweene the King and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceits of Sir Iohn Falstalffe. Newly corrected by W. Shake-speare. [Device] At London, Printed by S.S. for Andrew Wise, dwelling in Paules Churchyard, at the signe of the Angell. 1599.

London, 1599.

Second edition.

36. The History of Henry the fourth, With the battell at Shrewseburie, betweene the King, and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceites of Sir Iohn Falstalffe. Newly corrected by W. Shake-speare. (Ornament) London, Printed for Mathew Law, and are to be sold at his shop in Paules Church-yard, neere vnto S. Augustines gate, at the signe of the Foxe. 1608.

London, 1608

Fourth edition.

37. The History of Henrie the fourth, With the Battell at Shrewseburie, betweene the King, and Lord Henrie Percy, surnamed Henrie Hotspur of the North. With the humorous conceites of Sir Iohn Falstaffe. Newly corrected by W. Shake-speare. [White's device] London, Printed by W. W. for Mathew Law, and are to be sold at his shop in Paules Church-yard, neere vnto S. Augustines Gate, at the signe of the Foxe. 1613.

London, 1613

Fifth edition.

38. The Historie of Henry the Fourth. With the Battell at Shrewseburie, betweene the King, and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceits of Sir Iohn Falstaffe. Newly corrected. By William Shake-speare. [Ornament] London, ¶Printed by T.P. and are to be sold by Mathew Law, dwelling in Pauls Church-yard, at the Signe of the Foxe, neere S. Austines gate, 1622.

London, 1622

Sixth edition.

39. The Historie of Henry the Fourth: VVith the battell at Shrewesbury, betweene the King, and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceits of Sir Iohn Falstaffe. Newly corrected, By William Shake-speare. London, Printed by Iohn Norton, and are to bee sold by William Sheares, at his shop at the great South doore of Saint Pauls-Church; and in Chancery Lane, neere Serieants-Inne. 1632.

London, 1632.

Seventh edition.

40. The Historie of Henry the Fourth: VVith the Battell at Shrewsbury, betweene the King, and Lord Henry

Percy, surnamed Henry Hotspur of the North. VVith the humorous conceits of Sir Iohn Falstaffe. Newly corrected, By VVilliam Shake-speare. London, Printed by John Norton, and are to be sold by Hugh Perry, at his shop next to Ivie-bridge in the Strand, 1639.

London, 1639

Eighth edition.

41. K. Henry IV. With the Humours of Sir John Falstaff. A Tragi-Comedy. As it is Acted at the Theatre in Little-Lincolns-Inn-Fields by His Majesty's Servants. Revived, with Alterations. Written Originally by Mr. Shakespear. London, Printed for R.W. and Sold by John Deeve at Bernards-Inn-Gate in Holborn, 1700. [Advertisement, 5 lines]

London, 1700.

Ninth edition.

This edition was abridged by Thomas Betterton, the great Shakesperean actor, but has no added material.

HENRY IV, PART II

42. The Second part of Henrie the fourth, continuing to his death and coronation of Henrie the fift. With the humours of sir Iohn Falstaffe, and swaggering Pistoll. As it hath been sundrie times publikely acted by the right honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. [Ornament] London Printed by V.S. for Andrew Wise, and William Aspley. 1600.

First edition, with Sheet E, four leaves.

This is a continuation of Part I and has the same sources. The only separate edition appeared in 1600 and is found in two states. After the book was issued it was found that the first scene of Act III had been omitted, so the last two leaves of Signature E were cancelled and two extra leaves printed to include the omitted matter. Some copies have, therefore, four leaves in Signature E while others have six. This catalogue describes copies of both states.

43. —— Another copy. With Sheet E, six leaves.

HENRY V.

44. The Cronicle History of Henry the fift, With his battell fought at Agin Court in France. Togither with Auntient Pistoll. As it hath bene sundry times playd by the Right honorable the Lord Chamberlaine his seruants. [Creede's device] London Printed by Thomas Creede, for Tho. Millington, and Iohn Busby. And are to be sold at his house in Carter Lane, next the Powle head. 1600.

London, 1600.

First edition.

This was written in 1599 and is the last of Shakespeare's English History plays except his portions of Henry VIII which were written at the close of his dramatic career in collaboration with John Fletcher. Henry V is based on Holinshed's "Chronicles" and has some points in common with the early anonymous play "The Famous Victories of Henry the Fifth," 1594. In the Prologue to Act V is found the famous reference to the Earl of Essex which is one of the few references Shakespeare made to his contemporaries.

> "Were now the general of our gracious Empress,
> As in good time he may, from Ireland coming,
> Bringing rebellion broached on his sword,
> How many would the peaceful city quit,
> To welcome him!"

The first edition of Shakespeare's "Henry V" appeared in 1600 and it was reprinted twice before the Folio of 1623. This catalogue describes copies of all three editions. All three quarto editions were printed from a corrupt and shortened text, while the Folio gives a longer and very much better version; this is one of the five plays which were undoubtedly stolen from the Globe Managers by the publishers.

45. The Chronicle History of Henry the fift, With his battell fought at Agin Court in France. Together with Auntient Pistoll. As it hath bene sundry times playd by the Right honorable the Lord Chamberlaine his seruants. [Creede's device] London Printed by Thomas Creede, for Thomas Pauier, and are to be sold at his shop in

Cornhill, at the signe of the Cat and Parrets neare the Exchange. 1602.

London, 1602.

Second edition.

This is one of two known copies of this edition; the other is in Trinity College, Cambridge, England.

46. The Chronicle History of Henry the fift, vvith his battell fought at Agin Court in France. Together with ancient Pistoll. As it hath bene sundry times playd by the Right Honourable the Lord Chamberlaine his Seruants. [Heb Ddieu device] Printed for T. P. 1608.

London, 1608 [1619]

Third edition.

This is one of the falsely dated quartos which were really issued in 1619. See No. 96.

MERCHANT OF VENICE

47. The most excellent Historie of the Merchant of Venice. VVith the extreame crueltie of Shylocke the Iewe towards the sayd Merchant, in cutting a iust pound of his flesh: and the obtayning of Portia by the choyse of three chests. As it hath beene diuers times acted by the Lord Chamberlaine his Seruants. Written by William Shakespeare. [Ornament] At London, Printed by I. R. for Thomas Heyes, and are to be sold in Paules Church-yard, at the signe of the Greene Dragon. 1600.

London, 1600.

First edition.

This play was written about 1595–6 and is probably founded on an earlier play now lost. This is referred to in Gosson's "Schoole of Abuse," 1579, where he speaks of "The Jew — showne at the Bull [Theatre] — representing the greediness of worldly chusers, and bloody mindes of Usurers." There are several other allusions to the usurious Jew and to the Caskets in early English literature. The

story of the Three Caskets is found in the "Decameron" and in the "Gesta Romanorum."

The "Merchant of Venice" was first published in 1600 and two other editions appeared by 1652. This catalogue describes all three editions, the last in two issues.

Meres gives this in the list of plays by Shakespeare, in his "Palladis Tamia," 1598.

48. The Excellent History of the Merchant of Venice. With the extreme cruelty of Shylocke the Iew towards the saide Merchant, in cutting a iust pound of his flesh. And the obtaining of Portia, by the choyse of three Caskets. Written by W. Shakespeare. [Heb Ddieu device] Printed by J. Roberts, 1600.

London, 1600 [1619].

Second edition.

This is one of the falsely dated quartos which were really issued in 1619. See No. 96.

49. The most excellent Historie of the Merchant of Venice. VVith the extreame crueltie of Shylocke the Iewe towards the said Merchant, in cutting a just pound of his flesh: and the obtaining of Portia by the choice of three Chests. As it hath beene divers times acted by the Lord Chamberlaine his Servants. Written by William Shakespeare. [Ornament] London, Printed by M. P. for Laurence Hayes, and are to be sold at his Shop on Fleetbridge. 1637.

London, 1637.

Third edition, earlier title.

50. The most excellent Historie of the Merchant of Venice: With the extreame cruelty of Shylocke the Jew towards the said Merchant, in cutting a just pound of his flesh: and the obtaining of Portia by the choyce of three Chests. As it hath been diverse times acted by the Lord Chamberlaine his Servants. Written by William Shakespeare.

[Ornament] London: Printed for William Leake, and are to be solde at his shop at the signe of the Crown in Fleetstreet, between the two Temple Gates. 1652.

London, 1652.

Third edition, later title.

This is really the sheets of the first issue, that of 1637; with a new title; it has no other difference.

A MIDSUMMER NIGHT'S DREAM

51. [Ornament] A Midsommer nights dreame. As it hath beene sundry times publickely acted, by the Right honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. [Fisher's device] ¶Imprinted at London, for Thomas Fisher, and are to be soulde at his shoppe, at the Signe of the White Hart, in Fleetestreete. 1600.

London, 1600.

First edition.

This play is indebted to several different sources for its various plots; Chaucer's "Knight's Tale" and Plutarch were both used in the Theseus-Hippolyta story, while Ovid gave some points. Popular English mythology was largely responsible for Puck, and Oberon is derived from the Charlemagne romance of Huon of Bordeaux.

It was written about 1594–5 and is mentioned by Meres in his list of Shakespeare's plays in "Palladis Tamia," 1598.

The first edition appeared in 1600 and it was reprinted in 1619 though wrongly dated 1600. This catalogue describes copies of both editions.

52. [Ornament] A Midsommer nights dreame. As it hath beene sundry times publikely acted by the Right Honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. [Device] Printed by Iames Roberts, 1600.

London, 1600 [1619].

Second edition.

This is one of the falsely dated quartos which were really issued in 1619. See No. 96.

MUCH ADO ABOUT NOTHING

53. [Ornament] Much adoe about Nothing. As it hath been sundrie times publikely acted by the right honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. [Ornament] London Printed by V. S. for Andrew Wise, and William Aspley. 1600.

London, 1600.

First edition.

This play was written in 1599 and first printed in 1600. It was not reprinted until it appeared in the First Folio in 1623. The plot of Hero and Claudio was taken from Belleforest's translation of Bandello's 22nd Novella; the story also appears in Ariosto's "Orlando Furioso" which was translated into English by Sir John Harrington in 1591 and used by Spenser in Book II, Canto IV, of the "Fairy Queen." However, the characters of Beatrice and Benedict, Dogberry and Verges, are original with Shakespeare. In both the first quarto and folio editions of this play the names of Will Kemp and Richard Cowley, actors, are prefixed to Dogberry's and Verges' speeches in Act IV, Scene 2, showing that these editions were printed from a prompt copy of the play. This play was twice acted at Court during the wedding festivities of the Princess Elizabeth, daughter of James I, in 1610–11.

MERRY WIVES OF WINDSOR

54. A Most pleasaunt and excellent conceited Comedie, of Syr Iohn Falstaffe, and the merrie Wiues of Windsor. Entermixed with sundrie variable and pleasing humors, of Syr Hugh the Welch Knight, Iustice Shallow, and his wise Cousin M. Slender. With the swaggering vaine of Auncient Pistoll, and Corporall Nym. By William Shakespeare. As it hath bene diuers times Acted by the right Honorable my Lord Chamberlaines seruants. Both before her Maiestie, and elsewhere. [Ornament] London Printed by T. C. for Arthur Iohnson, and are to

be sold at his shop in Powles Church-yard, at the signe of the Flower de Leuse and the Crowne. 1602.

London, 1602.

First edition.

This play, which is closely allied to Henry IV, was probably written in 1598 or 99 but did not appear in print until 1602 when a badly garbled version was issued. This imperfect version, probably stolen from the theatre or taken down in shorthand, was reissued in 1619, but the editors of the First Folio in 1623 procured a far better text and their version, with a few additions from the first quarto, is accepted today.

Although the idea of marital deceits and jealousies was a favorite one with the Italian writers and many versions of tales founded on this subject were in English at the period, "Merry Wives" is chiefly the creation of Shakespeare's own brain. Nicholas Rowe says that it was written at Queen Elizabeth's command for a royal performance at Windsor. She was so pleased with Falstaff in Henry IV that she ordered Shakespeare to write a play and introduce him in the character of a lover. Tradition says that he wrote the play in fourteen days.

55. A Most pleasant and excellent conceited Comedy, of Sir Iohn Falstaffe, and the merry VViues of VVindsor. VVith the swaggering vaine of Ancient Pistoll, and Corporall Nym. Written by W. Shakespeare. [Heb Ddieu device] Printed for Arthur Johnson, 1619.

London, 1619.

Second edition. See No. 96.

56. The Merry VVives of Windsor. With the humours of Sir Iohn Falstaffe, As also the swaggering vaine of Ancient Pistoll, and Corporall Nym. Written by William Shake-Speare. Newly corrected. [Ornament] London: Printed by T. H. for R. Meighen, and are to be sold at his Shop, next to the Middle-Temple Gate, and in S. Dunstans Church-yard in Fleet-street, 1630.

London, 1630.

Third edition.

HAMLET

57. The Tragicall Historie of Hamlet Prince of Denmarke By William Shake-speare. As it hath beene diuerse times acted by his Highnesse seruants in the Cittie of London: as also in the two Vniuersities of Cambridge and Oxford, and elsewhere. [Ling's device] At London printed for N.L. and Iohn Trundell. 1603.

London, 1603.

First edition.

The story of Hamlet is an old one and was mentioned by the Danish Chronicler, Saxo Grammaticus, in the 13th century. It was included in Belleforest's "Histoires Tragiques," 1570, a book which was familiar to Shakespeare; but it was also the subject of an early play, perhaps by Thomas Kyd, which is mentioned in contemporary literature and was undoubtedly used by Shakespeare as the basis of his tragedy. There are two forms of Shakespeare's play extant today, one of which was printed in corrupt form in 1603, from a text either stolen or copied by shorthand at the theatre; and the other, which appeared in a licensed edition in 1604. Some critics hold that the 1603 version was not by Shakespeare, but it is now generally considered that it is an earlier form of the play in which some fragments of the non-Shakespearean tragedy remain, but which is essentially Shakespeare's own. This earlier version is about half the length of the later text, the character of the Queen is quite different; Polonius and Reynaldo are called Corambis and Montano; and it is a much less finished production than the other. In 1604, a more or less authentic version of the revised form of the play was issued and it is this form which was reprinted in the various quarto editions of the play, nine of which appeared before 1709. The Folio editors supplied some new lines and corrections but their text does not differ materially from that of the quarto of 1604.

The first version survives in two copies only, one of which, lacking the last leaf, is described in this catalogue; the other, which lacks the title but has the last leaf, is in the British Museum. This catalogue contains copies of every edition and issue before 1709 except the 2nd issue of the 2nd edition, 1605, which differs from that of 1604 only in the date on the title.

58. The Tragicall Historie of Hamlet, Prince of Denmarke. By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. [Ling's device] At London, Printed

by I.R. for N.L. and are to be sold at his shoppe vnder Saint Dunstons Church in Fleetstreet. 1604.

London, 1604.

Second edition, earlier title.

One of three known copies of the first title of the first edition of the revised text. Two copies of the second title survive, both are in England.

59. The Tragedy of Hamlet Prince of Denmarke. By VVilliam Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppy. [Smethwicke's device] At London, Printed for Iohn Smethwicke and are to be sold at his shoppe in Saint Dunstons Church yeard in Fleetstreet. Vnder the Diall. 1611.

London, 1611.

Third edition.

60. The Tragedy of Hamlet Prince of Denmarke. Newly Imprinted and inlarged, according to the true and perfect Copy lastly Printed. By William Shakespeare. [Smethwicke's device] London, Printed by W. S. for Iohn Smethwicke, and are to be sold at his Shop in Saint Dunstans Church-yard in Fleetstreet: Vnder the Diall.

London, n. d.

Fourth edition.

This was issued some time between 1611 and 1637.

61. The Tragedy of Hamlet Prince of Denmark. Newly imprinted and inlarged, according to the true amd perfect Copy last Printed. By William Shakespeare. [Smethwicke's device] London, Printed by R. Young for John Smethwicke, and are to be sold at his Shop in Saint Dunstans Church-yard in Fleet-street, under the Diall. 1637.

London, 1637.

Fifth edition.

62. The Tragedy of Hamlet Prince of Denmark. As it is now Acted at his Highness the Duke of York's Theatre. By William Shakespeare. [Ornament] London: Printed by Andr. Clark, for J. Martyn, and H. Herringman, at the Bell in St. Paul's Church-yard, and at the Blue Anchor in the lower Walk of the New Exchange, 1676.

Sixth or seventh edition. London, 1676.

63. The Tragedy of Hamlet Prince of Denmark. As it is now Acted at his Highness the Duke of York's Theatre. By William Shakespeare. [Ornament] London: Printed by Andr. Clark, for J. Martyn, and H. Herringman, at the Bell in St. Paul's Church-Yard, and at the Blue Anchor in the lower Walk of the New Exchange, 1676.

Seventh or sixth edition. London, 1676.

The two editions of this date are reset throughout, but with many of the same mistakes; we have not been able to determine which is the earlier. They can be distinguished at once by the title-pages, one edition having four lines of imprint while the other has five.

64. The Tragedy of Hamlet Prince of Denmark. As it is now Acted at his Highness the Duke of York's Theatre. By William Shakespeare. London: Printed for H. Heringman and R. Bentley, at the Blew Anchor in the New Exchange, and in Russell-street in Covent Garden. 1683.

Eighth edition. London, 1683.

65. The Tragedy of Hamlet Prince of Denmark. As it is now Acted at the Theatre Royal, by their Majesties Servants. By William Shakespeare. [Ornament] London: Printed for H. Herringman, and R. Bentley; and sold by R. Bentley, J. Tonson, T. Bennet, and F. Sanders. MDCXCV.

Ninth edition. London, 1695

66. The Tragedy of Hamlet Prince of Denmark. As it is now Acted at the Theatre Royal, by their Majesties Servants. By William Shakespeare. [Ornament] London: Printed for R. Bentley, in Russel-street in Covent-Garden. MDCXCV.

London, 1695.

Ninth edition.

There are two issues of this year differing in the title-pages, one has four lines in imprint, the other has only three. There are a number of differences in the text but apparently these were corrections in the press, we have not been able to determine which title-page is the earlier.

67. The Tragedy of Hamlet Prince of Denmark. As it is now Acted by Her Majesties Servants. By William Shakespeare. London. Printed for Rich. Wellington, at the Dolphin and Crown in Pauls Church-Yard, and E. Rumball in Covent-Garden. 1703. [6 lines of advertisements of books.]

London, 1703.

Tenth or eleventh edition. With "Barnardo" on Bi.

There are two editions of this year which can not easily be distinguished by the titles. They are known as the "Barnardo" and "Bornardo" editions, from the spelling of that name on the last line of Bi. We can not determine which is the earlier.

68. —— Hamlet, 1703.

Eleventh or tenth edition. With "Bornardo" on Bi.

KING LEAR

69. M. William Shak-speare: His True Chronicle Historie of the life and death of King Lear and his three Daughters. With the vnfortunate life of Edgar, sonne and heire to the Earle of Gloster, and his sullen and assumed humor of Tom of Bedlam: As it was played before the Kings Maiestie at Whitehall vpon S. Stephans night in Christmas Hollidayes. By his Maiesties seruants playing vsually

at the Gloabe on the Bancke-side. [Okes' device] London, Printed for Nathaniel Butter, and are to be sold at his shop in Pauls Church-yard at the signe of the Pide Bull neere St. Austins Gate. 1608.

First edition. London, 1608.

This play was written during 1606 and performed at Court on December 26th of that year. It is founded on the well-known story of Lear which appears in Holinshed's "Chronicle" and earlier histories and poems. Shakespeare, however, had here an earlier play "The True Chronicle History of King Leir and his Three Daughters" on which to base his plot. This early drama was acted in 1594 though not printed until 1605, a copy is described among the source books in this catalogue. The story is mentioned in Warner's "Albion's England"; Higgins' part of "Mirror for Magistrates"; and Spenser's "Fairy Queen." Shakespeare is entirely responsible for the Fool and for the by-plot of Gloucester and his two sons, which he took from a passage in Sidney's "Arcadia."

King Lear was first printed in 1608; again in 1619 with the false date 1608; and a third time in 1655; copies of all three editions are described here.

70. M. VVilliam Shake-speare, His True Chronicle History of the life and death of King Lear, and his three Daughters. With the vnfortunate life of Edgar, sonne and heire to the Earle of Glocester, and his sullen and assumed humour of Tom of Bedlam. As it was plaid before the Kings Maiesty at White-Hall, vppon S. Stephens night, in Christmas Hollidaies. By his Maiesties Seruants, playing vsually at the Globe on the Banck-side. [Heb Ddieu device] Printed for Nathaniel Butter. 1608.

Second edition. London, 1608 [1619]

This is one of the falsely dated quartos which were really issued in 1619. See No. 96.

71. M. William Shake-speare, His True Chronicle History of the life and death of King Lear, and his three Daughters. With the Vnfortunat life of Edgar, sonne and heire to the Earle of Glocester, and his sullen assumed humour of Tom of Bedlam. As it was plaid before the Kings

Maiesty at Whit-Hall, vpon S. Stephens night, in Christmas Hollldaies [*sic*]. By his Maiesties Servants playing vsually at the Globe on the Bank-side. [Ornament] London. Printed by Jane Bell, and are to be sold at the East-end of Christ-Church. 1655.

London, 1655

Third edition.

TROILUS AND CRESSIDA

72. The Historie of Troylus and Cresseida. As it was acted by the Kings Maiesties seruants at the Globe. Written by William Shake-speare. [Ornament] London Imprinted by G. Eld for R. Bonian and H. Walley, and are to be sold at the spred Eagle in Paules Church-yeard, ouer against the great North doore. 1609.

London, 1609

First edition, first issue.

This play, which was written about 1603, is founded on medieval sources rather than on Homer, though Shakespeare may have consulted Golding's or Hall's translation of parts of the "Iliad." The tale was familiar to Englishmen through Chaucer's "Troilus"; Caxton's "Recuyell of the Historyes of Troy"; and Henryson's "Testament of Creseide."

The play was first printed in 1609 with two title pages, the first stating that it had been acted at the Globe and the second omitting this statement and with a preface which says distinctly that it was never acted. This catalogue shows both states of the title.

73. The Famous Historie of Troylus and Cresseid. Excellently expressing the beginning of their loues, with the conceited wooing of Pandarus Prince of Licia. Written by William Shakespeare. [Ornament] London Imprinted by G. Eld for R. Bonian and H. Walley, and are to be sold at the spred Eagle in Paules Church-yeard, ouer against the great North doore. 1609.

London, 1609

First edition, second issue.

With the Prologue which did not appear with the first title.

PERICLES

74. The Late, And much admired Play, Called Pericles, Prince of Tyre. With the true Relation of the whole Historie, aduentures, and fortunes of the said Prince: As also, The no lesse strange, and worthy accidents, in the Birth and Life, of his Daughter Mariana. As it hath been diuers and sundry times acted by his Maiesties Seruants, at the Globe on the Banck-side. By William Shakespeare. [Ornament] Imprinted at London for Henry Gosson, and are to be sold at the signe of the Sunne in Pater-noster row, &c. 1609.

London, 1609

First edition.

This play was first issued in 1609, in two editions, with Shakespeare's name on title, it subsequently appeared in 1611, 1619, 1630 (two issues), and 1635. It was rejected by the editors of the First Folio but included in the second issue of the Third Folio, 1664, with six other plays which are now considered spurious. Various editors have differed as to its genuineness but it is now generally considered to be in part by Shakespeare and is included with the thirty-six plays of the First Folio, as his work.

The story is an old Greek one which enjoyed great popularity throughout Europe during the Middle Ages although the name of the hero was Apollonius, not Pericles. John Gower gives the story in his "De Confessione Amantis" and Lawrence Twine translated it into English in 1576. It is probable that the original author of Pericles knew both these sources and that Shakespeare merely touched up portions of the drama and did not outline the original plan. This catalogue describes all editions including the unique perfect copy of the edition of 1611. The first and second editions have the same title page but are reset throughout the text. The first has "Enter Gower" in line three on the recto of A2.

75. —— Second edition. With title-page as above but with "Eneer Gower" in line three on recto of A2.

76. The Late, And much admired Play, Called Pericles, Prince of Tyre. With the true Relation of the whole History, aduentures, and fortunes of the sayd Prince: As also, The no lesse strange, and worthy accidents, in the Birth

and Life, of his Daughter Mariana. As it hath beene diuers and sundry times acted by his Maiestyes Seruants, at the Globe on the Banck-side. By VVilliam Shakespeare. [Ornament] Printed at London by S.S. 1611.
London, 1611

Third edition.

The only other known copy is imperfect, it is in the British Museum.

77. The Late, And much admired Play, called, Pericles, Prince of Tyre. With the true Relation of the whole History, aduentures, and fortunes of the saide Prince. Written by W. Shakespeare. [Heb Ddieu device] Printed for T. P. 1619. London, 1619

Fourth edition. See No. 96.

78. The Late, And much admired Play, called Pericles, Prince of Tyre. With the true Relation of the whole History, aduentures, and fortunes of the sayd Prince: Written by Will. Shakespeare: [Device] London, Printed by I. N. for R. B. 1630.
London, 1630.

Fifth edition.

Some copies have a different imprint but the text is the same throughout.

79. —— Another copy, with imprint: "London, Printed by I. N. for R.B. and are to be sould at his shop in Cheapside, at the signe of the Bible. 1630."
London, 1630.

80. The Late, And much admired Play, called Pericles, Prince of Tyre; With the true Relation of the whole History, adventures and fortunes of the said Prince. Written by W. Shakespeare. [Heb Ddieu device] Printed at London by Thomas Cotes, 1635.
London, 1635.

Sixth edition.

OTHELLO

81. The Tragœdy of Othello, The Moore of Venice. As it hath beene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. Written by William Shakespeare. [Okes's device] London, Printed by N.O. for Thomas Walkley, and are to be sold at his shop, at the Eagle and Child, in Brittans Bursse. 1622.

London, 1622.

First edition.

This play was written late in 1603 or early in 1604 and was first acted before James I in the old banquetting hall of Whitehall, on November 1, 1604. It is founded on one of the tales in Cinthio's "Hecatommithi" which was first printed in Italian but of which a French translation existed in Shakespeare's time though no English version of that date is known.

The play was not printed during Shakespeare's lifetime although acted many times; the first edition appeared in 1622 and it was reprinted six times before 1709, this catalogue contains all editions.

82. The Tragoedy of Othello, The Moore of Venice. As it hath beene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. Written by VVilliam Shakespeare. [White's device], London, Printed by A. M. for Richard Hawkins, and are to be sold at his shoppe in Chancery-Lane, neere Sergeants-Inne. 1630.

London, 1630.

Second edition.

83. The Tragoedy of Othello, The Moore of Venice As it hath beene divers times Acted at the Globe, and at the Black-Friers, by his Majesties Servants. Written by William Shakespeare. The fourth Edition. [Ornament] London, Printed for William Leak at the Crown in Fleet-street, between the two Temple Gates, 1655.

London, 1655.

Third edition.

84. Othello, The Moor of Venice. A Tragedy, As it hath been divers times acted at the Globe, and at the Black-Friers: And now at the Theater Royal, By His Majesties Servants. Written by William Shakespear. [Ornament] London, Printed for W. Weak, and are to be sold by Richard Bentley and M. Magnes in Russel Street near Covent Garden, 1681.

London, 1681.

Fourth edition.

85. Othello, The Moor of Venice. A Tragedy. As it hath been divers times Acted at the Globe, and at the Black-Friers: And now at the Theatre Royal, by His Majesties Servants. Written by William Shakespear. London, Printed for Richard Bentley and S. Magnes in Russel-Street near Covent-Garden, 1687.

London, 1687

Fifth edition.

86. Othello, The Moor of Venice. A Tragedy. As it hath been divers times Acted at the Globe, and at the Black-Friers: and now at the Theatre Royal, by His Majesties Servants. Written by William Shakespear. London, Printed for Richard Bentley, in Russel-Street near Covent-Garden, 1695.

London, 1695.

Sixth edition.

87. Othello, The Moor of Venice. A Tragedy. As it hath been divers times Acted at the Globe, and at the Black-Friers: And now at the Theatre Royal, By Her Majesties Servants. Written by W. Shakespear. London: Printed for R. Wellington, at the Dolphin and Crown, at the West-End of St. Paul's Church-Yard. 1705. [9 lines of advertisements.]

London, 1705

Seventh edition.

TAMING OF THE SHREW

88. A Wittie and Pleasant Comedie Called The Taming of the Shrew. As it was acted by his Maiesties Seruants at the Blacke Friers and the Globe. Written by VVill. Shakespeare. [Smethwicke's device] London. Printed by W. S. for Iohn Smethwicke, and are to be sold at his Shop in Saint Dunstones Church yard vnder the Diall. 1631.

First edition.

This tale is founded on an earlier play "The Taming of a Shrew" of which a copy is described in this catalogue. There is no mention of Bianca and her lovers in the earlier play, but the Introduction appears there and the scenes between Katherine and Petruchio are closely followed by Shakespeare, who introduced some allusions to localities in Warwickshire in the Introduction.

This is the only separate edition printed before 1709 and the best text is, therefore, that in the First Folio, 1623.

MACBETH

89. Macbeth: A Tragedy. Acted At The Dukes-Theatre. [Ornament] London, Printed for William Cademan at the Popes-Head in the New Exchange, in the Strand. 1673. London, 1673.

First edition.

This play, written in 1605 or 1606, was undoubtedly composed to compliment James I who was proving a kind friend to the players, but there is little of court flattery or adulation in the grim tragedy. The main facts of the story are found in Holinshed's "Chronicle of Scottish History" and Shakespeare has introduced flattering allusions to James in the praise of his reputed ancestor, Banquo, and the prophecy of the long line of Banquo's descendants where the witches announce "and some I see that two-fold balls and treble sceptres carry"; this refers to the two islands of Great Britain and Ireland and the three kingdoms, England, Ireland and Scotland which were first united under James. The interest attached to witchcraft is a compliment to the King's known belief in that subject.

This play first appeared in the First Folio, 1623, and was only printed separately once, in 1673. In 1674 appeared the first edition of Sir William Davenant's adaptation of "Macbeth" which was very popular and for a long time superseded the genuine play.

JULIUS CAESAR

90. Julius Caesar. A Tragedy.` As it is Now Acted, At The Theatre Royal. Written By William Shakespeare. [Ornament] London, Printed by H. H. Jun. for Hen. Heringman and R. Bentley in Russel-street in Covent-Garden, and sold by Joseph Knight and Francis Saunders at the Blew Anchor in the Lower Walk of the New Exchange in the Strand. 1684.

London, 1684

First edition.

This was the first play by Shakespeare founded on Sir Thomas North's translation of Plutarch's Lives, which appeared in 1579 and was reprinted in 1595. Shakespeare used portions of the Lives of Caesar, Antony and Brutus and followed Plutarch very closely. John Weever, in his "Mirror of Martyrs," 1601, refers to Brutus' speech over the body of Caesar and it is supposed that Shakespeare's play was written in 1599 or 1600.

This play first appeared in the First Folio, 1623, and was not printed separately until 1684 when it appeared in quarto form and was followed by four undated editions before the dated edition of 1691. The reason for six editions in seven years must be sought in the great popularity which the play had on account of the excellent acting of Thomas Betterton and in the general interest in the great tragedies which brought out six editions of Hamlet and four of Othello between 1676 and 1709. All the editions of Julius Caesar are shown here that comparison of the titles may be made as the differences are too slight to be easily described.

91. Julius Caesar. A Tragedy. As it is Now Acted At The Theatre Royal. Written By William Shakespeare. [Ornament] London, Printed by H. H. Jun. for Hen Herringman and R. Bentley in Russel-street, in Covent Garden, and sold by Joseph Knight and Francis Saunders at the Blew Anchor in the Lower Walk of the New-Exchange in the Strand.

London, n. d.

Second edition.

92. Julius Caesar. A Tragedy. As it is now Acted At The Theatre Royal. Written By William Shakespeare.

[Ornament] London. Printed by H. H. Jun. for Hen. Herringman, and R. Bentley in Russel-street in Covent-Garden, and sold by Joseph Knight and Francis Saunders at the Blew-Anchor in the Lower Walk of the Nuw-Exchange in the Strand.

London, n. d.

Third edition.

93. Julius Caesar: A Tragedy. As it is now Acted At The Theatre Royal. Written By William Shakespeare. [Ornament] London, Printed by H. H. Jun. for Hen. Herringman, and R. Bentley in Russel-street in Covent-Garden, and sold by Joseph Knight and Francis Saunders at the Blew-Anchor in the Lower Walk of the New-Exchange in the Strand.

London, n. d.

Fourth edition.

94. Julius Caesar: A Tragedy, As it is now Acted At The Theatre-Royal. Written By William Shakespeare. [Ornament] London: Printed by H. H. Jun' for Hen. Herringman and R. Bentley in Russel street in Covent-garden, and sold by Joseph Knight and Francis Saunders, at the Blue Anchor in the Lower Walk of the New-Exchange in the Strand.

London, n. d.

Fifth edition.

95. Julius Caesar. A Tragedy. As it is now Acted At The Theatre Royal. Written by William Shakespeare. [Ornament] London, Printed for Henry Herringman, and Richard Bentley at the Post-House, in Russel-street, Covent Garden, 1691.

London, 1691.

Sixth edition.

QUARTOS ISSUED BY WILLIAM JAGGARD IN 1619

96. A Midsummer Night's Dream, Printed by Roberts, 1600
Merchant of Venice, Printed by Roberts, 1600
Sir John Oldcastle, Printed for T.P., 1600
Henry V, Printed for T.P., 1608
King Lear, Printed for Butter, 1608
Merry Wives of Windsor, Printed for Johnson, 1619
Pericles, Printed for T.P., 1619
Yorkshire Tragedy, Printed for T.P., 1619
The Whole Contention, Printed for T.P., n.d.

These nine quartos, some of which are by Shakespeare entirely, some partially and some not at all, were all issued from the press of William Jaggard for Thomas Pavier in 1619. Five have false dates on the title and four have the name of the publisher wrong. This entire question has been discussed at length by A. W. Pollard in his "Shakespeare's Folios and Quartos" 1909, and his conclusions are now generally accepted. For full titles, see Nos. 46, 48, 52, 55, 70, 77, 119, 125, 223.

FOLIO EDITIONS OF SHAKESPEARE'S PLAYS

97. Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies. [Portrait by Droeshout] London. Printed by Isaac Iaggard, and Ed. Blount. 1623.

London, 1623

First edition.

This contains all the plays by Shakespeare which are now accredited to him except "Pericles" and is the first appearance in print of the following twenty plays:

The Tempest	Henry VI, Part III
Two Gentlemen of Verona	Henry VIII
Measure for Measure	Coriolanus
Comedy of Errors	Timon of Athens
As You Like It	Julius Caesar
All's Well that Ends Well	Macbeth
Twelfth Night	Antony and Cleopatra
The Winter's Tale	Cymbeline
Henry VI, Part I	King John
Henry VI, Part II	Taming of the Shrew

The Dedication and The Address to the Great Variety of Readers are both signed by John Heming and Henry Condell, fellow actors of Shakespeare. The title-page says that it was printed by Isaac Jaggard and Ed. Blount, but as Blount was a stationer and not a printer, it is probable that he was included as part holder of the copyright and one of the financial partners. The colophon reads, "printed at the charges of W. Jaggard, Ed. Blount, I. Smethweeke, and W. Aspley" and it is to the energy of the two Jaggards and Blount that we owe this collected volume of Shakespeare's plays, the most important single work in the English language. It is probable that there were from 500 to 600 copies of this edition printed and nearly 200 survive but only fourteen are in perfect shape according to Sir Sidney Lee's revised Life of Shakespeare, 1916.

98. Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Coppies. The Second Impression. [Portrait by Droeshout] London, Printed by Tho. Cotes, for Robert

Allot, and are to be sold at his shop at the signe of the blacke Beare in Pauls Church-yard. 1632.

London, 1632

Second edition.

This is merely a reprint of the First Folio, 1623, and has no new readings which are of interest to the scholar. It was printed by Thomas Cotes for a number of stationers and all known copies have the same colophon, "Printed at London by Thomas Cotes, for John Smethwick, William Aspley, Richard Hawkins, Richard Meighen, and Robert Allot, 1632." Each stationer took a number of copies and had his name alone entered in the imprint; copies of all the five imprints and of both varieties of the Allot title-page are described here. Apparently Allot had the largest number of copies as his name occurs much more frequently than any other; the Meighen imprint is the rarest. There are two varieties of the title-page with Allot's imprint; this one has two "p's" in "Coppies" and the portrait is printed over the word "London" in the imprint.

99. —— Another copy, with Allot's imprint. With one "p" in "Copies" and with "London" below the portrait.

100. —— Another copy, with imprint, "Printed by Tho. Cotes, for John Smethwick," etc.

101. —— Another copy, with imprint, "Printed by Tho. Cotes, for Richard Hawkins," etc.

102. —— Another copy, with imprint, "Printed by Tho. Cotes, for William Aspley," etc.

103. —— Another copy, with imprint, "Printed by Tho. Cotes, for Richard Meighen," etc.

104. Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Original Copies. The Third Impression. [Portrait by Droeshout] London, Printed for Philip Chetwinde, 1663.

Third edition, first issue. London, 1663.

During the Commonwealth, there was small encouragement for a publisher to issue an expensive book of plays and it was not until after the Restoration that any fresh attempt was made to reprint Shakespeare's plays. In 1663, Philip Chetwinde issued the Third edition, which is a reprint of the Second with such changes

in spelling, punctuation, etc., as occurred to the printer who has not yet been identified. It appeared with the title in two states, with and without the portrait, examples of both are here described. It is generally considered that a large part of the edition was destroyed in the Great Fire of London, 1666.

105. —— Another copy. Without portrait on title-page.

106. Mr. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. The third Impression. And unto this Impression is added seven Playes, never before Printed in Folio. viz. Pericles Prince of Tyre. The London Prodigall. The History of Thomas Ld. Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A York-shire Tragedy. The Tragedy of Locrine. London, Printed for P. C. 1664.

London, 1664.

Third edition, second issue.

In 1664 the unused sheets of the Third edition were issued with a new title as above and with seven additional plays, six of which are now rejected by Shakespeare Scholars, while "Pericles" is retained as partially by him. These plays had all appeared in his lifetime with his name or initials attached, but had not been included in the First and Second Folios.

In this issue the portrait was removed from the title to make room for the list of additional plays, and placed on the opposite leaf with Jonson's verses in small type below.

107. Mr. William Shakespear's Comedies, Histories, And Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio: VIZ. Pericles Prince of Tyre. The London Prodigal. The History of Thomas Lord Cromwel. Sir John Oldcastle Lord Cobham. The Puritan Widow. A Yorkshire Tragedy. The Tragedy of Locrine. The Fourth Edition. [Ornament] London, Printed for H. Herringman, E. Brewster, and R. Bentley, at the

Anchor in the New Exchange, the Crane, in St. Pauls Church-Yard, and in Russel-Street Covent-Garden. 1685.

London, 1685.

Fourth edition.

108. —— Another copy. With imprint, "London, Printed for H. Herringman, E. Brewster, R. Chiswell, and R. Bentley, at the Anchor in the New Exchange; and at the Crane, and Rose and Crown in St. Pauls Church-Yard, and in Russel-Street, Covent-Garden, 1685.

London, 1685.

109. —— Another copy, with title-page:

Mr William Shakespear's Comedies, Histories, And Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio: Viz. Pericles Prince of Tyre. The London Prodigal. The History of Thomas Lord Cromwel. Sir John Oldcastle Lord Cobham. The Puritan Widow. A Yorkshire Tragedy. The Tragedy of Locrine. The Fourth Edition. [Ornament] London, Printed for H. Herringman, and are to be sold by Joseph Knight and Francis Saunders, at the Anchor in the Lower Walk of the New Exchange. 1685.

London, 1685

This is the last of the seventeenth century editions of Shakespeare's collected works and is a reprint of the Third Folio with fresh mistakes and very few corrections.

It was issued by the well known publisher Henry Herringman, and three other booksellers and appears with two varieties of title-page, one of which appears with two imprints; all three are given above.

The seven spurious plays are included and mentioned on the title-page and the portrait and verses face the title.

110. The Plays and Poems of William Shakespeare. 8 volumes. Philadelphia, 1795–6.

First American edition.

SPURIOUS PLAYS ASSIGNED TO SHAKESPEARE

The commercial value of Shakespeare's name was so great during his lifetime that several plays were issued with his name on title which have no claim to it. Some of them had been first issued anonymously and his authorship is credited only in the later editions, and others appeared at first with his name. These include:

Sir John Oldcastle
Troublesome reign of John
London Prodigal
Yorkshire Tragedy

Several other plays were issued with the initials "W.S." but it is not definitely known that these were meant for Shakespeare; they are:

Locrine, 1595
Thomas, Lord Cromwell, 1602
Puritaine Widow, 1607

All of these plays except "The Troublesome reign of John" were included for the first time in the Third Folio, 1664, but have since been rejected by the best scholarship.

Various other plays have been assigned to him at different times by booksellers, etc., but are now all considered spurious. The genuine authors of some of these are now known but the following are still anonymous and we show them here:

Arden of Feversham, 1592
Edward III, 1596
Mucedorus, 1598
Merry Devil of Edmonton, 1608
Fair Em, 1631
Birth of Merlin, 1662
Double Falsehood, 1728

ARDEN OF FEVERSHAM

This play was issued anonymously in 1592, 1599 and 1633; of the first edition, but two copies are known and they are in England. Copies of the second and third editions are here described. In 1770, Edward Jacob assigned this to Shakespeare, claiming it for his earliest dramatic work; it is generally rejected by modern scholars.

The play is founded on an incident which took place in 1550–51 and which is recorded in Holinshed and Stowe.

111. The Lamentable and true Tragedie of M. Arden of Feuersham in Kent. Who was most wickedly murdered, by the meanes of his disloyall and wanton wife, who for the loue she bare to one Mosbie, hyred two desperate ruffins Blackwill and Shakbag to kill him. Wherein is shewed the great malice and dissimulation of a wicked woman: the vnsatiable desire of filthy lust, and the shamefull end of all murtherers. [Ornament] At London, Printed by I. Roberts, for Edwarde VVhite, and are to be sold at his shop at the little North doore of Paules, at the signe of the Gun. 1599.

London, 1599

Second edition.

The only other recorded copy is in Lord Ellesmere's Library in London.

112. The Lamentable and True Tragedy of Master Arden of Feversham in Kent: VVho was most wickedly murdered by the meanes of his disloyall and wanton wife, who, for the love she bare to one Mosby, hired two desperate Ruffins, Blacke-Will, and Shakebag, to kill him. Wherein is shewed the great malice and dissimulation of

a wicked woman, the unsatiable desire of filthy lust, and the shamefull end of all murderers. [Device] London, Printed by Eliz. Allde dwelling neere Christs-Church. 1633.

London, 1633.

Third edition.

LOCRINE

113. The Lamentable Tragedie of Locrine, the eldest sonne of King Brutus, discoursing the warres of the Britaines, and Hunnes, with their discomforture: The Britaines victorie with their Accidents, and the death of Albanact. No lesse pleasant then profitable. Newly set foorth, ouerseene and corrected, by VV.S. [Creede's device] London Printed by Thomas Creede. 1595

London, 1595.

First and only separate edition.

This is one of the pseudo Shakesperean plays included in the Third Folio, 1663–4 and since rejected by scholars. The copy here described has a note on the title by Sir George Buck, Master of the Revels ascribing it to Charles Tylney. The initials "W.S." on the title-page do not necessarily refer to Shakespeare as his name would not have had any great selling power as early as 1595; they may have been meant for Wentworth Smith.

EDWARD III.

114. The Raigne of King Edvvard the third: As it hath bin sundrie times plaied about the Citie of London. [Ornament] London, Printed for Cuthbert Burby. 1596.

London, 1596.

First edition.

This was first printed in 1596 and again in 1599; both editions are anonymous. It was not ascribed to Shakespeare until the middle of the 17th century when it was entered as his in a bookseller's catalogue. A line in Act II, sc. 1, "Lilies that fester smell far worse than weeds" is repeated in the 14th line of the 94th Sonnet by Shakespeare and opinions are divided as to whether Shakespeare borrowed from the play or the dramatist copied from a manuscript

copy of the Sonnet. Edward Capell stated that it was thought to be by Shakespeare but the majority of modern scholars reject it entirely.

The play is founded on episodes from Holinshed combined with a love story from Bandello.

115. The Raigne of King Edward the Third. As it hath bene sundry times played about the Citie of London. [Device] Imprinted at London by Simon Stafford, for Cuthbert Burby: And are to be sold at his shop neere the Royall Exchange. 1599.

London, 1599.

Second edition.

MUCEDORUS

116. A Most pleasant Comedie of Mucedorus the kings sonne of Valentia and Amadine the Kings daughter of Arragon, with the merrie conceites of Mouse. Newly set foorth, as it hath bin sundrie times plaide in the honorable Cittie of London. Very delectable and full of mirth. [Ornament] London Printed for William Iones, dwelling at Holborne conduit, at the signe of the Gunne. 1598.

London, 1598.

First edition.

This was one of the most popular of the Elizabethan comedies; it was first issued in 1598 and ran through 16 editions before 1700. It was assigned to Shakespeare by some late 17th century booksellers but is entirely rejected by scholars. This catalogue contains the first, eighth and sixteenth editions to show the continuance of its popularity.

Only one other copy of the first edition is known; it is in the British Museum.

117. A Most Pleasant Comedy of Mucedorus the Kings Sonne of Valentia, and Amadine the Kings Daughter of Aragon. With the merry conceits of Mouse. Amplified with new Additions, as it was acted before the Kings Maiesty, at White-hall on Shroue-sunday night. By his Highnesse

Seruants, vsually playing at the Globe. Very delectable, and ful of conceited mirth. London, Printed for Iohn Wright, and are to bee sold at his shop without Newgate, at the signe of the Bible. 1619.

London, 1619.

Eighth edition.

118. A Most pleasant Comedy of Mucedorus The King's Son of Valentia, and Amadine the King's Daughter of Aragon. With the merry Conceits of Mouse. Amplifyed with new Additions, as it was Acted before the King's Majestie at white-hall on Shrove-sunday night. By His Highness's Servants usually playing at the Globe. Very delectable and full of conceited Mirth. London, Printed by E.O. for Francis Coles, and are to be Sold at his Shop in wine-street near Hatton-garden, 1668.

London, 1668.

Sixteenth edition.

SIR JOHN OLDCASTLE

119. The first part Of the true and honorable history, of the Life of Sir Iohn Old-castle, the good Lord Cobham. As it hath bene lately acted by the Right honorable the Earle of Notingham Lord High Admirall of England, his Seruants. Written by William Shakespeare. [Heb Ddieu device] London printed for T.P. 1600.

London, 1600. [1619]

Second edition.

This play first appeared in 1600 anonymously though it is now known that it was written by Antony Munday, Robert Wilson, Michael Drayton and Richard Hathaway. When Pavier issued this falsely dated edition in 1619 he ascribed it to Shakespeare though it was originally written ostensibly to remove the slur which Shakespeare was supposed to have cast upon the historical Oldcastle by giving his name to Falstaff. Indeed such exception was taken by Oldcastle's descendants that the name was changed in Shakespeare's play. This play was popular although it has little merit.

It is probable that Chetwinde, who included this play with five other spurious ones and "Pericles" in Third Folio, did not

know the genuine first edition as his text is taken from this 1619 reprint which is not as good as the first edition. The second part, in which Thomas Dekker had a hand, is now lost.

Only two copies of the first edition are recorded and they are both in England. We show the second edition. See No. 96.

THOMAS, LORD CROMWELL

120. The True Chronicle Historie of the whole life and death of Thomas Lord Cromwell. As it hath beene sundrie times publikely Acted by the Right Honorable the Lord Chamberlaine his seruants. Written by W.S. [Device] Imprinted at London for William Iones, and are to be solde at his house neere Holburne conduict, at the signe of the Gunne. 1602.

London, 1602.

First edition.

This is one of the anonymous plays which appeared with the initials "W.S." during Shakespeare's lifetime and which were afterwards included in the Third Folio, 1664. There is no reason to believe that Shakespeare had any hand in it and it is supposed by some scholars that the initials were not meant for him but for some other dramatist; however, it seems probable that this was another case of the advertising value of Shakespeare's reputation. It appeared in 1602 and again in 1613 and this catalogue contains both editions.

121. The True Chronicle Historie of the whole life and death of Thomas Lord Cromwell. As it hath beene sundry times publikely Acted by the Kings Maiesties Seruants. Written by W.S. [Device] London: Printed by Thomas Snodham. 1613.

London, 1613.

Second edition.

LONDON PRODIGAL

122. The London Prodigall. As it was plaide by the Kings Maiesties seruants. By VVilliam Shakespeare, [Creede's device] London. Printed by T. C. for Nathaniel But-

ter, and are to be sold neere S. Austins gate, at the signe of the pyde Bull. 1605.

London, 1605.

First edition.

Although this play was issued in Shakespeare's lifetime with his name on the title, there is no reason to ascribe it to him. His name was used several times by booksellers as an advertisement for spurious works. "The London Prodigal" was included by Chetwinde in the Third Folio with other spurious plays.

THE PURITAN

123. The Puritaine Or The VViddovv of Watling-streete. Acted by the Children of Paules. Written by W.S. [Device] Imprinted at London by G. Eld. 1607.

London, 1607.

First edition.

This appeared in Shakespeare's lifetime with his initials on the title and it was probably for that reason that Chetwinde included it with the extra plays issued with the Third Folio in 1664. It is now known that it was not by Shakespeare but the author has not been discovered. It was not reprinted separately.

YORKSHIRE TRAGEDY

124. A Yorkshire Tragedy. Not so New as Lamentable and true. Acted by his Maiesties Players at the Globe. VVritten by VV. Shakspeare [Device] At London Printed by R.B. for Thomas Pauier and are to bee sold at his shop on Cornhill, neere tot [*sic*] he exchange. 1608

London, 1608

First edition.

This play was ascribed to Shakespeare during his lifetime but was not included in the First Folio, issued after his death by his fellow actors. It is one of the seven plays added to the Third Folio, 1663–4 but has since been rejected by the best scholarship. It was first issued in 1608 and again in 1619.

The story is founded on a murder at York in 1605.

125. A Yorkshire Tragedie. Not so New, as Lamentable and True. VVritten by W. Shakespeare. [Heb Ddieu device] Printed for T. P. 1619.

London, 1619.

Second edition. See No. 96.

MERRY DEVIL OF EDMONTON

126. The Merry Devill of Edmonton. As it hath beene sundry times Acted, by his Maiesties Seruants, at the Globe, on the banke-side. [Ornament] London Printed by Henry Ballard for Arthur Iohnson, dwelling at the signe of the white-horse in Paules Churchyard, ouer against the great North doore of Paules 1608.

London, 1608.

First edition.

This play was very popular and ran through six editions by 1655. It was entered on the Stationers' register as by "T.B." and it was not until 1653 that it was assigned to Shakespeare and then by a bookseller. It is now agreed that it is not by him but the author is not known.

This is one of three known copies of the first edition.

FAIR EM

127. A Pleasant Comedie Of Faire Em, The Millers Daughter of Manchester: With the loue of William the Conqueror. As it was sundty [*sic*] times publiquely acted in the Honourable Citie of London, by the right Honourable the Lord Strange his Seruants. [Device] London, Printed for Iohn Wright, and are to be sold at his shop at the signe of the Bible in Guilt-spur street without Newgate. 1631.

London, 1631

Second edition.

The first edition of this play is undated and the only known copy is in the Bodleian Library, Oxford. In the library of King

Charles II there was a volume containing this play with "The Merry Devil of Edmonton" and "Mucedorus" and lettered "Shakespeare, Vol. I"; this ascription was followed by Kirkman, Winstanley and Langbaine at the end of the 17th century but is not accepted by any modern critics. The author has not been discovered.

128. SHAKESPEARE, WILLIAM, and FLETCHER, JOHN.

The Two Noble Kinsmen: Presented at the Blackfriers by the Kings Maiesties servants, with great applause: Written by the memorable Worthies of their time; Mr. John Fletcher, and Mr. William Shakspeare. Gent. [Heb Ddieu device] Printed at London by Tho. Cotes, for Iohn Waterson: and are to be sold at the signe of the Crowne in Pauls Church-yard, 1634.

London, 1634.

First edition.

Shakespearean critics do not agree about this play, some accepting the ascription on the title-page while others consider that either Massinger, Beaumont or Chapman was responsible for the portions which are not by Fletcher. A dual authorship, with Fletcher as one partner, is generally accepted.

The plot is based on Chaucer's Knight's Tale.

BIRTH OF MERLIN

129. The Birth of Merlin: Or, The Childe hath found his Father. As it hath been several times Acted with great Applause. Written by William Shakespear, and William Rowley. [Quotation, 1 line, ornament] London: Printed by Tho. Johnson for Francis Kirkman, and Henry Marsh, and are to be sold at the Princes Arms in Chancery-Lane. 1662.

London, 1662.

First edition.

Francis Kirkman, the bookseller and publisher described this piece on the title-page as "By William Shakespear and William Rowley" but it cannot safely be assigned to any date earlier than 1622 and is undoubtedly by Rowley alone.

CUPID'S CABINET UNLOCKED

130. Cupids Cabinet Unlock't, Or, The New Accademy Of Complements, Odes, Epigrams, Songs, and Sonnets, Poesies, Presentations, Congratulations, Ejaculations, Rhapsodies, &c. With other various fancies. Created partly for the delight, but chiefly for the use of all Ladies, Gentlemen, and Strangers, who affect to speak Elegantly, or write Queintly. By W. Shakespeare.

N. p., N. d.

This little collection of poems is a portion of a larger book which may have had an entirely different title-page. It does not contain a line from any one of Shakespeare's acknowledged works nor is there any reason to believe that any part is by him; it is evident that his name was used as an advertisement.

131. Theobald, Lewis. (b. 1688, d. 1744.)
Double Falshood; Or, The Distrest Lovers. A Play, As it is Acted at the Theatre-Royal in Drury-Lane. Written Originally by W. Shakespeare; And now Revised and Adapted to the Stage By Mr. Theobald, the Author of Shakespeare Restor'd. [Quotation, 2 lines] London: Printed by J. Watts, at the Printing-Office in Wild-Court near Lincolns-Inn Fields. M DCC XXVIII.

London, 1728.

First edition.

Theobald said this was a hitherto undiscovered play by Shakespeare, but it is now considered probable that it was written by Theobald himself. Malone thought it was by Massinger; Farmer said Shirley; it is certainly not by Shakespeare.

ADAPTATIONS OF SHAKESPEARE'S PLAYS

During the Elizabethan period it was customary for each play-house to have a staff of dramatists who wrote new plays but who also remodeled old ones. We know that Shakespeare began his dramatic career with this kind of rewriting and the three parts of Henry VI remain as proof of his work. In the 17th century men of varying degrees of ability undertook to remodel Shakespeare's own plays to suit the taste of the day and there is a long list of adaptations which were popular at the time and were acted for years to the exclusion of the genuine plays. John Dryden and William Davenant were the most celebrated of these adapters but their work is little better than that of the minor playwrights who tried their hands. Not one of these adopted plays has any merit of its own.

Some of them retained the Shakespearian name and characters but changed the lines, while others changed the names but used many of the lines of the original. In some cases acknowledgment was made of the debt to Shakespeare, but in others there is nothing to show that it was not an original composition.

132. Dryden, John, and Davenant, Sir William.
The Tempest, or the Enchanted Island. A Comedy. As it is now Acted at his Highness the Duke of York's Theatre. London, Printed by J.M. for Henry Herringman at the Blew Anchor in the Lower-walk of the New-Exchange. MDCLXX.

London, 1670

First edition.

This opera is greatly altered from the original play by Shakespeare but has many lines and some scenes copied verbatim from him. It was first acted in November, 1667, the year before Davenant's

death, but was not published until 1670. It was reprinted in 1674 and 1676 with further alterations, some by Thomas Shadwell, and again in 1690 and 1695; all these editions are described here except that of 1674.

133. ——

Tempest, or the Enchanted Island. A Comedy: As it is now Acted at his Highness the Duke of York's Theatre. London, Printed by J. Macock, for Henry Herringman at the Sign of the Blew Anchor in the Lower Walk of the New Exchange. M.DC.LXXVI.

London, 1676.

Third edition.

This edition differs from that of 1670. Act I is shortened at the end; Acts II and III are arranged entirely differently; Act V is a masque not included in the first edition.

134. ——

The Tempest, or the Enchanted Island. A Comedy. As it is now Acted At Their Majesties Theatre in Dorset-Garden. [Ornament] London, Printed by J.M. for H. Herringman; and sold by R. Bentley, at the Post-House in Russel-street, Covent-Garden. 1690.

London, 1690.

Fourth edition.

135. ——

The Tempest, Or, the Enchanted Island. A Comedy. As it is now Acted By His Majesties Servants. London, Printed by Tho. Warren, for Henry Herringman, and Sold by R. Bentley, J. Tonson, F. Saunders, and T. Bennet, M DC XCV.

London, 1695.

Fifth edition.

136. Dryden, John. (b. 1631, d. 1700.)

All for Love: Or, the World well Lost. A Tragedy, As it is Acted at the Theatre-Royal; And Written in Imitation of Shakespeare's Stile. By John Dryden, Servant to His Majesty. [Quotation, 2 lines] In the Savoy:

Printed by Tho. Newcomb, for Henry Herringman, at the Blew Anchor in the Lower Walk of the New-Exchange. 1678.

London, 1678.

First edition.

This is an adaptation of "Antony and Cleopatra." Leslie Stephen considered it Dryden's best play. As first acted, Hart played Antony and Mrs. Boutell, Cleopatra. The genuine play was first published in the First Folio, 1623, and did not appear separately during the 17th century.

137. ——

Troilus and Cressida, or, Truth Found too Late. A Tragedy As it is Acted at the Dukes Theatre. To which is Prefix'd, A Preface Containing the Grounds of Criticism in Tragedy. Written By John Dryden Servant to his Majesty. [Quotation, 2 lines] London, Printed for Jacob Tonson at the Judges-Head in Chancery-lane near Fleet-street, and Abel Swall, at the Unicorn at the West-end of S. Pauls, 1679.

London, 1679.

First edition.

The Preface, by Dryden, contains a long essay on the grounds of criticism in tragedy; and the Prologue, also by Dryden, was spoken by Betterton as the ghost of Shakespeare. The Preface is full of allusions to Shakespeare and quotations from "Hamlet" and "Richard II."

138. Payne, Nevil.

The Fatal Jealousie. A Tragedy. Acted at the Duke's Theatre. Licensed Novemb. 22. 1672. Roger L'Estrange. London, Printed for Thomas Dring, at the White Lyon, next Chancery-Lane end in Fleet-street. 1673.

London, 1673.

The character of Jasper, a servant, who arouses his master's jealousy, is founded upon Shakespeare's Iago.

139. Davenant, Sir William (b. 1606, d. 1668).

Macbeth, A Tragædy. With all the Alterations, Amendments, Additions, and New Songs. As it 's now Acted

at the Dukes Theatre. London, Printed for P. Chetwin, and are to be Sold by most Booksellers, 1674.

London, 1674.

First edition of Davenant's adaptation.

Shakespeare's play was first published in the Folio of 1623 and separately in 1673 when two songs from "The Witch" by Thomas Middleton, and one by Davenant were included. This adaptation of 1674, as the title says, includes all the new songs and alters the text as well. The adapting was done in 1666 though this is the first edition. Before the Restoration all women's parts were filled by boys and it was not until Killigrew's company began acting in 1660 that women appeared on the public stage. Thomas Betterton and his wife played together in many Shakespearian dramas and it is probable that Mrs. Betterton was the first woman to play most of the great female parts, although Mrs. Margaret Hughes is said to have acted the part of Desdemona on December 8, 1660, which is the first recorded appearance of a woman on the public stage of England. In the list of actors herein given Mrs. Betterton is entered as Lady Macbeth, her husband as Macbeth and Nathaniel Lee as Duncan, though it is said he never filled the part.

There are two editions of this date; this catalogue describes both.

140. ——

Macbeth, A Tragedy: With all the Alterations, Amendments, Additions, and New Songs. As it is now Acted at the Dukes Theatre. [Ornament] London: Printed for A. Clark, and are to be sold by most Booksellers, 1674.

London, 1674.

Second edition.

141. Duffett, Thomas.

The Empress of Morocco. A Farce. Acted By His Majesties Servants. London, Printed for Simon Neale, at the Sign of the three Pidgeons in Bedford-street in Covent-Garden. 1674.

London, 1674.

First edition.

At the end of this satire is a travesty on the Witches in "Macbeth" with title "Epilogue. Being a new Fancy after the old and most surprising way of Macbeth. by Henry Wright."

142. ——

The Mock-Tempest: or the Enchanted Castle. Acted at the Theatre Royal. Written by T. Duffett. [Quotation, 1 line, ornament] London, Printed for William Cademan at the Popes-Head in the lower Walk of the New Exchange in the Strand. 1675.

London, 1675.

First edition.

This burlesque on the "Tempest" of Dryden and Davenant was acted at the Theatre Royal while the original was at the Duke's Theatre in 1675. It is full of horrible parodies of the most beautiful lines in Shakespeare's "Tempest," which Dryden and Davenant had used in their adaptation.

143. Sedley, Sir Charles. (b. 1639?, d. 1701.)

Antony and Cleopatra: A Tragedy. As it is Acted at the Dukes Theatre. Written by the Honourable Sir Charles Sedley, Baronet. Licensed Apr. 24. 1677. Roger L'Estrange. London, Printed for Richard Tonson at his Shop under Grayes-Inne-gate next Grayes-Inne-lane. MDCLXXVII.

London, 1677.

First edition.

Shakespeare's "Antony and Cleopatra" was not published separately during the 17th century; this is founded on the same story but is an original play.

144. Shadwell, Thomas. (b. 1642?, d. 1692.)

The History of Timon of Athens, The Man-Hater. As it is acted at the Dukes Theatre. Made into a Play. By Tho. Shadwell. Licensed, Feb. 18. 1678/7. Ro. L'Estrange. London, Printed by J. M. for Henry Herringman, at the Blue Anchor, in the Lower Walk of the New-Exchange, 1678.

London, 1678.

First edition.

Although Shadwell borrowed extensively from Shakespeare, the play is entirely different.

145. Otway, Thomas. (b. 1652, d. 1685.)

The History and Fall of Caius Marius. A Tragedy. As it is Acted at the Duke's Theatre. By Thomas Otway. [Quotation, 1 line] London, Printed for Tho. Flesher, at the Angel and Crown; in S. Paul's Church-yard. 1680.

London, 1680.

An adaptation of "Romeo and Juliet" with the names changed but many lines copied verbatim. Lavinia and Caius Marius Jr. are Otway's names for Romeo and Juliet.

An extraordinary mixture of Otway and Shakespeare. In the Prologue Otway calls Shakespeare, "The happiest poet of his time and best" and goes on to say:

> "And from the crop of his luxuriant pen
> E'er since succeeding poets humbly glean.
> Though much the most unworthy of the throng
> Our this day's poet fears he's done him wrong.
> Like greedy beggars that steal sheaves away,
> You'll find he's rifled him of half a play!"

The copy here described was used by the prompter and is carefully arranged for the stage; nearly 20% of the lines have been cut out and about a hundred sidenotes added in an old hand, giving directions for the actors, staging, etc.

Betterton, the great actor of the Post-Restoration period, acted the part of Caius Marius Jr. and delivered the Prologue. Downes says of Betterton, "The part of the King in Henry VIII was so right and justly done by Mr. Betterton, he being instructed in it by Sir William [Davenant] himself, who had it from old Mr. Lowen, [an actor in Shakespeare's company] that had his instructions from Mr. Shake-speare himself, that I dare, and will, aver none can, or will, come near him in this Age in the performance of that part."

146. Crowne, John. (d. 1703?)

Henry the Sixth, The First Part. With the Murder of Humphrey Duke of Glocester. As it was Acted at the Dukes Theatre. Written by Mr. Crown. London, Printed for R. Bentley, and M. Magnes, in Russel-Street, in Covent-Garden. 1681.

London, 1681.

First edition of Crowne's adaptation.

Part of this is borrowed from Shakespeare's play of the same name.

147. ——

The Misery of Civil-War. A Tragedy, As it is Acted at the Duke's Theatre, By His Royal Highnesses Servants. Written by Mr. Crown. London, Printed for R. Bentley, and M. Magnes, in Russel-Street in Covent-Garden, 1680.

London, 1680

First edition.

This is really the second part of "Henry VI" adapted by Crowne. Later editions have that title.

148. Tate, Nahum. (b. 1652, d. 1715.)

The History of King Lear. Acted at the Dukes Theatre. Reviv'd with Alterations. By N. Tate. London, Printed for E. Flesher, and are to be sold by R. Bentley, and M. Magnes in Russel-street near Covent-Garden, 1681.

London, 1681.

First edition.

This was very popular and ran through several editions superseding the genuine play. Betterton acted Lear and Mrs. Barry, Cordelia.

149. ——

The History of King Richard The Second. Acted at the Theatre Royal, Under the Name of the Sicilian Usurper. With a Prefatory Epistle in Vindication of the Author. Occasion'd by the Prohibition of this Play on the Stage. By N. Tate. [Quotation, 1 line] London, Printed for Richard Tonson, and Jacob Tonson, at Grays-Inn Gate, and at the Judges-Head in Chancery-Lane near Fleet-street, 1681.

London, 1681.

This play was first called "The Sicilian Usurper" and was not allowed to be acted. In his Preface Tate gives an account of the matter.

150. ——

The Ingratitude of a Common-Wealth: Or, the Fall of Caius Martius Coriolanus. As it is Acted at the Theatre-

Royal. By N. Tate. [Quotation, 3 lines] London, Printed by T.M. for Joseph Hindmarsh, at the Black-Bull in Cornhill. 1682.

London, 1682.

First edition.

Shakespeare's "Coriolanus" first appeared in the Folio, 1623. Tate adapted it with this title, using much of the original language but adding an entirely new fifth act. Tate refers to Shakespeare in his dedication to the Marquis of Worcester.

151. D'Urfey, Thomas. (b. 1653, d. 1723.)

Injured Princess, or the Fatal VVager: As it was Acted at the Theater-Royal, By His Majesties Servants. By Tho. Durfey, Gent. [Ornament] London: Printed for R. Bentley and M. Magnes in Russel-street in Covent-Garden, near the Piazza. 1682.

London, 1682.

First edition.

An adaptation of "Cymbeline," with some names changed.

152. Ravenscroft, Edward.

Titus Andronicus, or the Rape of Lavinia. Acted at the Theatre Royall, A Tragedy, Alter'd from Mr. Shakespears Works, By Mr. Edw. Ravenscroft. Licensed, Dec. 21, 1686. R.L.S. London, Printed by J.B. for J. Hindmarsh, at the Golden-Ball in Cornhill, over against the Royall-Exchange. 1687.

London, 1687.

First edition.

In the Epistle, Ravenscroft makes the positive assertion that the original play was not written by Shakespeare but was brought to him and he merely retouched a few scenes.

153. Fairy Queen.

The Fairy-Queen: An Opera. Represented at the Queen's-Theatre By Their Majesties Servants. London, Printed for Jacob Tonson, at the Judges-Head, in Chancery-Lane. 1692. Where you may have compleat

Sets of Mr. Dryden's Works in four Volumes; the Plays in the order they were Written.

London, 1692.

First edition.

This was modelled on "A Midsummer Night's Dream" but the name of the compiler is not known. It contains four musical interludes, with dances; the music was written by Purcell, the celebrated composer. There were two editions of this year, the second containing an extra scene in Act I.

154. LACEY, JOHN. (d. 1681.)

Sauny the Scott: Or, the Taming of the Shrew: A Comedy. As it is now Acted at the Theatre-Royal. Written by J. Lacey, Servant to His Majesty. And Never before Printed. [Quotation, 3 lines] London, Printed and Sold by E. Whitlock, near Stationers-Hall. 1698.

London, 1698.

First edition.

This is a burlesque on the "Taming of the Shrew"; some of the names are changed and there are new characters added, but the general plot and some of the lines are the same. It was first acted in 1667.

155. CIBBER, COLLEY. (b. 1671, d. 1757.)

The Tragical History of King Richard III. As it is Acted at the Theatre Royal. By C. Cibber. [Quotation, 1 line.] London, Printed for B. Lintott at the Middle Temple-Gate, in Eleet [*sic*]-street, and A. Bettesworth at the Red-Lyon on London-Bridge. [Advertisement, 10 lines.]

London, n.d.

Cibber made a number of alterations in Shakespeare's play, and when it was first acted the censor cut out the entire first Act for political reasons. It was played in this expurgated condition for years.

156. GILDON, CHARLES. (b. 1665, d. 1724.)

Measure for Measure, Or Beauty the Best Advocate. As it is Acted At the Theatre in Lincolns-Inn-Fields. VVritten Originally by Mr. Shakespear: And now very much Alter'd; VVith Additions of several Entertainments of

Musick. London: Printed for D. Brown, at the Black Swan without Temple-Bar; and R. Parker at the Unicorn Under the Royal-Exchange in Cornhill. 1700.

London, 1700.

Davenant first combined portions of "Measure for Measure" and "Much Ado" and called the play "Law against Lovers." This appeared in 1673. Gildon took from this the portions which had been taken from "Measure for Measure," altered them somewhat, added four musical entertainments, and published it without acknowledgments to anyone. Betterton spoke the Prologue.

157. GRANVILLE, GEORGE, Baron LANSDOWNE. (b. 1667, d. 1735.)

The Jew of Venice. A Comedy. As it is Acted at the Theatre in Little-Lincolns-Inn-Fields, By His Majesty's Servants. London, Printed for Ber. Lintott at the Post-House in the Middle Temple-Gate, Fleetstreet, 1701. [Advertisement, 5 lines]

London, 1701.

First edition.

This is adapted from the "Merchant of Venice," and a masque, "Peleus & Thetis," is inserted in Act II. The profits of the play were given to the family of John Dryden, who died in reduced circumstances in 1700.

158. DENNIS, JOHN. (b. 1657, d. 1734.)

The Comical Gallant: Or the Amours of Sir John Falstaffe. A Comedy. As it is Acted at the Theatre Royal in Drury-lane. By his Majesty's Servants. By Mr. Dennis. To which is added, A large Account of the Taste in Poetry, and the Causes of the Degeneracy of it. London, Printed, and Sold by A. Baldwin, near the Oxford Arms in Warwicklane. 1702.

London, 1702.

First edition.

This is a poor adaptation of the "Merry Wives of Windsor." In the dedication to George Granville, Dennis for the first time relates

the tradition that the "Merry Wives" was written by command of Queen Elizabeth, in fourteen days and that she was greatly pleased with it.

159. ——

Coriolanus, The Invader of his Country: Or, the Fatal Resentment. A Tragedy; As it is Acted at the Theatre-Royal in Drury-Lane. By His Majesty's Servants. By Mr. Dennis. The Second Edition. London, Printed: And sold by J. Peele, at Lock's Head in Pater-noster-Row. 1721. (Price 1s.)

London, 1721.

Second edition.

Shakespeare's "Coriolanus" was first printed in the Folio, 1623, and there is no separate edition of the genuine play as early as this. The first edition of Dennis' adaptation was printed in 1720.

160. Burnaby, Charles.

Love Betray'd; Or, the Agreable Disapointment. A Comedy. As it was Acted at the Theatre in Lincolns-Inn-Fields. By the Author of The Ladies Visiting-Day. [Quotation, 1 line] London: Printed for D. Brown at the Black-Swan without Temple-Bar, F. Coggan in the Inner-Temple-Lane, Fleet-Street, W. Davis at the Black-Bull, and G. Strahan at the Golden-Ball against the Exchange in Cornhill. 1703.

London, 1703.

First edition.

An adaptation of "Twelfth Night" and "All's Well that ends Well," combined. In his preface the adapter says: "Part of the Tale of this Play, I took from Shakespeare, and about fifty of the lines; Those that are his, I have mark'd with Inverted Commas, to distinguish 'em from what are mine."

161. Thomson, James. (b. 1700, d. 1748.)

Coriolanus. A Tragedy. As it is Acted at the Theatre-Royal in Covent-Garden. By the late James Thom-

son. [Ornament] London, Printed for A. Millar at Buchanan's Head in the Strand. MDCCXLIX.

London, 1749.

This is Thomson's adaptation of Shakespeare on which Sheridan and Kemble founded their versions. This adaptation was first acted in January 1749 after Thomson's death and the proceeds were given to his sisters.

162. Sheridan, Thomas.

Coriolanus: Or, the Roman Matron. A Tragedy. Taken from Shakespear and Thomson. As it is Acted at the Theatre Royal in Covent-Garden: To which is added, The Order of the Ovation. London: Printed for A. Millar, in the Strand. MDCCLV.

London, 1755

163. Hawkins, William. (b. 1722, d. 1801.)

Cymbeline. A Tragedy, Altered from Shakespeare. As it is perform'd at the Theatre-Royal in Covent-Garden. By William Hawkins, M.A. [2 lines, ornament] London: Printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-noster-row. MDCCLIX. [Price One Shilling and Six-pence.]

London, 1759.

164. Garrick, David. (b. 1717, d. 1779.)

Florizel and Perdita; Or the Winter's Tale. A Dramatic Pastoral, In Three Acts. Altered from Shakespear. By David Garrick. As it is performed at the Theatre-Royal in Drury-Lane. [Ornament] London: Printed for J. and R. Tonson, in the Strand. MDCCLXII.

London, 1762.

This was adapted from Shakespeare's "Winter's Tale" by Garrick who acted the part of Leontes and also wrote and spoke the Pro-

logue; Mrs. Cibber acted Perdita. The first part of Shakespeare's play was not used by Garrick who began with the real story of Perdita, he used Shakespeare's text almost word for word. The first edition appeared in 1758.

165. Kemble, John P. (b. 1757, d. 1823.)
Coriolanus; or, The Roman Matron: A Tragedy: Altered from Shakespeare, By Mr. T. Sheridan. With the Variations in the Manager's Book, At the Theatre Royal Drury-Lane. London: Printed for J. F. & C. Rivington, T. Longman, [5 lines of names] 1789.

London, 1789.

Although ascribed to Sheridan on the title, this is apparently an early edition of the work by Kemble after Thomson. Genest has written on the title after Sheridan's name "a lie, by Wrighten or Kemble."

166. ——
Shakspeare's Coriolanus; or, The Roman Matron; A Historical Play; adapted to the Stage, with additions from Thomson, by J. P. Kemble; and now published as it is performed at the Theatres Royal. London: Printed for John Miller, 25, Bow-Street, Covent-Garden; and sold in the Theatres. 1814. [Price One Shilling.]

London, 1814.

SOURCE BOOKS

This section includes those books which contain plots or ideas which appear in Shakespeare's works. It is not probable that he consulted all of them but they were all accessible at the time he wrote. They may be divided into four heads:

1st. Books from which his plays were immediately adapted. Among these the following are important:

The Taming of a Shrew, 1594
Famous Victories of Henry V, 1598
True Tragedy of Richard III, 1594
King Leir and his Three Daughters, 1605
Brooke's Romeus and Juliet, 1567
Painter's Palace of Pleasure, 1566–67
Holinshed, Chronicles, 1577
Chaucer (Troilus and Cressida), 1561
North's translation of Plutarch's Lives, 1579
Greene, Pandosto (Winter's Tale), 1592
Lodge, Rosalin (As You Like It), 1642

2nd. Books from which his material was indirectly derived:

Saxo Grammaticus (Hamlet), 1514
Da Porto (Romeo and Juliet), 1539
Cinthio (Othello), 1565
Giovanni (Merchant of Venice), 1554

3rd. Books from which he borrowed or quoted:

The Bible
Aesop's Fables
Surrey, Songs and Sonnets, 1557
Montaigne, Essays, 1603
Sidney, Arcadia, 1590

4th. Books which influenced his general style:

Marlowe, Plays, and Hero and Leander
Kyd, Spanish Tragedy
Daniel, Delia
Sidney, Astrophel and Stella

An attempt has been made to gather all the more important books noted in Anders' Shakespeare's Books, Berlin, 1904.

167. Aesop.

Fabulae Aesopicae [6 lines, device] Lugduni, Apud Ioan. Tornaesium, Typogr. Regium. M.D.LXXIX.

Leyden, 1579

It is probable that Shakespeare knew these fables in Latin as they were part of the school course in his time. We can find no edition of Aesop published in England during his life and think that he must have read one of the continental ones. Aesop's Fables are referred to in "Richard II," "Timon of Athens," "King John," "All's Well that Ends Well," and "Henry V."

168. Mantuanus, F. Baptiste.

F. Baptiste Mantuani Bucolica seu adolescentia in decem æglogas diuisa. Ab Iodoco Badio Ascensio familiariter exposita; cum indice dictionum. [15 lines] [Colophon] Impressum Argentinae per honestum Iohannem Priis Ciuem Argentin. In aedibus zum Thiergarten. Anno M.CCCCC.IIII.

Strassburg, 1504

Mantuanus' work was used as a school book in England and on the continent and Shakespeare refers to him in "Love's Labors Lost," IV, 2, 95, where he says:

"Holofernes. Fauste, precor, gelida quando pecus omne sub umbra Ruminat,—and so forth. Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice;

Venetia, Venetia,
Chi non ti vede non ti pretia.

Old Mantuan, old Mantuan! Who understandeth thee not, loves thee not."

169. Saxo Grammaticus. (flourished, 1200.)

Danorum Regū heroūqz Historie stilo elegātia Saxone Grammatico natione Bialandico necnō Roskildensis ecclesie preposito ab huic supra trecentos annos cōscripte et nūc

Mary Mellish
Archibald
Memorial

primū literaria serie illustrate tersissime qz impresse. [Colophon] ...Que accurata diligentia impresset in inclyta Parrhisiorum academia Iodocus Badius Ascensius Idibus Martiis. MDXIIII. Supputatione Romana.

Paris, 1514.

First edition.

This work, written about 1200 A.D., is the chief authority for the early history of Denmark. The author lived in the twelfth century, and wrote with real knowledge of the times near his own. The earlier part of his account is a mixture of myth and tradition. These pages contain the first printed account of the history of Amalethus, the primary source of Shakespeare's Hamlet. He lived about 150 B.C. The story was translated into French by Belleforest about 1570, and an earlier play on the subject was written in English before 1589.

The following are the main points of Saxo's narrative through the time covered by the play:

1° A king is murdered by his brother, who marries the widow, and succeeds to the throne.

2° The son of the murdered king feigns madness.

3° He is suspected and tested —

(a) by trying to entangle him in his love for a fair maiden. (Here is a suggestion of Ophelia.) He is warned, however, by a former friend and fellow-student (a suggestion of Horatio) that he is observed.

(b) by an interview with his mother. Here he discovers and kills a spy. He taxes his mother in severe terms with infidelity and unchastity. She is penitent.

4° The king, not daring to proceed openly against him, sends him to Britain, in charge of two attendants (Rosencrantz and Guildenstern) with a letter asking for his assassination. He alters the letter, so that the attendants are slain.

5° He returns, and with the help of his mother kills the courtiers, burns the palace, and, helped by an exchange of swords, slays the king.

170. Boccaccio, Giovanni. (b. 1313, d. 1375.)

Il Decamerone di M. Giovanni Baccaccio Nvovamente corretto et con diligentia Stampato. [Device] M.D. XXVII. [Colophon] Impresso in Firenze per li heredi di Philippo

di Giunta nell' anno del Signore. M.D.XXVII. Adi xiiij. del Mese daprile.

Florence, 1527.

The Decameron was first translated into French in 1485 and again in 1545; the first English translation was in 1620. Boccaccio was the original authority for the love story in "Cymbeline" which is based on the ninth tale of the second day; for the Bertram-Helena story in "All's Well that Ends Well" which appears in the ninth tale of the third day; and for the story of the three caskets in the "Merchant of Venice" which is told in the first tale of the tenth day. However, the Bertram-Helena plot is retold in Painter's "Palace of Pleasure," and the story of the caskets is also found in the English translation of the "Gesta Romanorum," so that it is not necessary to send Shakespeare to the original for these two tales. As regards the Posthumus-Imogen love story which does not occur in Holinshed, from which the rest of "Cymbeline" is taken, Shakespeare may have read the French Boccaccio or have heard the tale through some indirect source. It is always possible that some of his literary friends may have told him any one of these Italian tales which were so popular at the time. Story telling, which was a fine art during the Middle Ages, had not entirely lost its charm in the Elizabethan days.

171. Bandello, Mateo. (b. 1480, d. 1562.)

La Prima Parte de le Novelle del Bandello. Londra, Presso Riccardo Bancker, 1791.

London, 1791

Bandello's work, first published in Italian in 1554, was popularly translated into French by Francois de Belleforest as "Les Histoires Tragiques," in 1580, and it is quite certain that Shakespeare knew this book and consulted it. He may also have read enough Italian to make out the sense of the tales in the original. The original stories of "Twelfth Night" (Novelle 36); "Romeo and Juliet" (Novelle 9); "Much Adoe about Nothing" (Novelle 22), are all found in Bandello.

172. Cinthio, Giraldi.

De Gli Hecatommithi Di M. Giovan Battista Gyraldi Cinthio Nobile Ferrarese. Parte Prima [Secunda] [Device] Nel Monte Regale Appresso Lionardo Torrentino M D LXV.

1565

The seventh Novel of the Third Decade is the foundation story of "Othello." "Gli Hecatommithi" was not translated into English during Shakespeare's lifetime but a French translation was pub-

lished about 1583. Shakespeare had a fair knowledge of French (he lodged for some time with a Huguenot refugee, a wig maker) and perhaps some acquaintance with Italian. Cinthio gave the name of Desdemona to his heroine, but none of the other characters have names. Othello is called "A Moorish Captain."

Whetstone's play and story, on which Shakespeare based "Measure for Measure," were founded on Novel five of Decade eight of the Hecatommithi.

173. Porto, Luigi da.

Rime et Prosa di Messer Luigi da Porto. Dedicate al Reverendissimo Cardinal Bembo. M D XXXIX. Con Privelegio. [Colophon] Stampata in Venetia Per Francisco Marcolini del mese di Ottobre nell' Anno del Signore. M.D.XXXIX.

Venice, 1539.

Second edition.

The story of Romeo and Juliet appears as early as 1470 when Massuccio wrote of these two immortal lovers. De Porto says in his introduction that the story was told him by an archer named Pellegrino, from Verona, "a good story-teller as all the Veronese are." After Da Porto's death in 1529, this small volume of his writings was collected and published by his brother in 1535. The story as here told contains the names of all the principal characters, Capulet, Montague, Romeo, Juliet, Mercutio, Tybalt, Friar Laurence, and Peter, but all in their Italian form; it begins on leaf 24 and is called "La Guiletta."

Bandello wrote a version of the story which was published in 1554 and translated into French in 1559; Arthur Brooke used this French form for his plot and Shakespeare followed Brooke's poem with some additions from other sources.

174. Giovanni Fiorentino.

Il Pecorone di Ser Giovanni Fiorentino, nel quale si contengono Cinquanta Novelle Antiche, Belle d'Inventione et di Stile. [Device] In Milano Appresso di Giouann' Antonio de gli Antonij. MDLIIII.

Milan, 1554.

This collection of novels was written in 1378 and was not translated into French or English in Shakespeare's time.

The first Novel of the fourth Day contains the first account of the Jew demanding a pound of flesh from his Christian debtor and also mentions the incident of the ring and the name "Belmonte."

A similar story was told in the "Gesta Romanorum," a collection of medieval tales which was translated into English and ran through several editions between 1579 and 1600, but that version does not have the story of the ring nor the name, so that Shakespeare must have followed Giovanni either directly, or through the medium of some play now lost, for his plot of the Merchant of Venice.

175. MONTAIGNE, MICHEL DE.

Essais de Messire Michel Seigneur de Montaigne, Chevalier de l'Ordre du Roy, & Gentil-homme ordinaire de sa Chambre. Livre Premier & second. [Ornament] A Bourdeaus. Par S. Millanges Imprimeur ordinaire du Roy. M.D.LXXX. Avec Privilege du Roy.

Bordeaux, 1580.

First edition, 2 volumes.

Shakespeare undoubtedly used Florio's translation of Montaigne, 1603, for the passage in "The Tempest," Act 2, scene 1, which describes an imaginary commonwealth; but beside this, there are parallelisms between Montaigne and Shakespeare which seem to indicate either that Shakespeare had read Montaigne in original, or had seen Florio's translation in manuscript.

176. HORN BOOK.

This is the form in which children learned their letters and the Lord's Prayer from the time of the introduction of printing to the eighteenth century. The text is printed on vellum and covered with a thin sheet of horn from which it took its name. The copy here described may be of later date than Shakespeare's day but is of the exact type used. Early hornbooks are extremely rare and few are in good condition.

177. ABC BOOK. Paris, about 1550.

This was the first reading book for children, following directly after the hornbook. Unfortunately no copy of an Elizabethan ABC is known to exist though we have records that some were printed. This is a French ABC which is in Latin and French and shows the type of book used.

178. LILLY, WILLIAM. (b. 1468?, d. 1522.)

A Short Introduction of Grammar generally to be used: Compiled and set forth for the bringing up of all those that intend to attain to the knowledge of the Latine

tongue. Printed by Thomas Buck, and Roger Daniel, Printers to the Universitie of Cambridge. Ann. Dom. MDCXXXVIII.

Cambridge, 1638.

The first edition was issued in 1538.

This was the most famous Latin Grammar in England and after various revisions has developed into the Eton Latin Grammar of today. Shakespeare was familiar with some of the various editions as he shows in "Merry Wives of Windsor" where Sir Hugh Evans quotes at length from it in IV, 1.

179. Holy Bible. Geneva, 1569.

This is the second edition of the famous Genevan Bible, which was first printed in 1560. It was the household Bible of Elizabethan times and ran through 60 editions in her reign. It is sometimes called the "Breeches Bible" from the use of the word in Genesis, III, 7. Shakespeare's quotations show that he was familiar with this translation.

180. Holy Bible. London, 1578.

This is known as Parker's or the Bishops Bible and was first printed in 1568. There is evidence to show that Shakespeare was also familiar with this translation which was the one authorized to be read in church.

181. Primer of Henry viii.

The Primer set furth By the kinges maiestie & his clergie London, 1546.

London (Reprinted, 1714).

This is a reprint without alteration of the famous authorised Primer of the Church of England printed in English for the use of the congregations and schools. It was in fact the Prayer book of the Laity.

182. Psalms.

Tenor of the whole psalmes in foure partes, whiche may be song to al musicall instrumentes, set forth for the encrease of vertue: and abolishying of other vayne and triflyng ballades. Imprinted at London by John Day, dwelling

ouer Aldersgate, beneath Saynt Martyns. Cum gratia et priuilegio Regiae Maiestatis. per septennium. 1563.

London, 1563.

This is Sternhold's versified arrangement of the Psalms, first published about 1549, and commonly used in Shakespeare's time as hymn-books are now. The first words of the 137th Psalm, "When as I sat in Babylon" are sung by Sir Hugh Evans, the Welsh parson, in "Merry Wives of Windsor," Act III, scene 1. This book has four different tunes for this Psalm. John Day had a monopoly of printing psalm tunes.

183. CHAUCER, GEOFFREY. (b. 1340?, d. 1400.)

The woorkes of Geffrey Chaucer, newly printed, with diuers addicions, whiche were neuer in printe before: With the siege and destruccion of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie. As in the table more plainly dooeth appere. [Woodcut coat-of-arms] Virtue florisheth in Chaucer still, Though death of hym, hath wrought his will. [Colophon] Imprinted at London, by Jhon Kyngston, for Jhon Wight, dwelling in Poules Churchyarde. Anno. 1561.

London, 1561

Fourth collected edition.

Shakespeare was familiar with Chaucer's Canterbury Tales and traces of them are found in "Lucrece," "A Midsummer Night's Dream," and "Titus Andronicus"; the story of Troilus and Cressida is taken from Chaucer rather than from the Iliad. In the edition of Chaucer shown here, which is the one probably used by Shakespeare, "The Testament of Creseide" by Robert Henryson, is included and Shakespeare refers to this tale in Henry V, II, 1, where he says:

> "to the spital go,
> And from the powdering-tub of infamy
> Fetch forth the lazar kite of Cressid's kind."

This edition was edited by John Stow, the historian.

184. GOWER, JOHN. (b. 1325?, d. 1408.)

Jo. Gower de confessione Amantis. Imprinted at London

in Fletestrete by Thomas Berthelette Printer to the kingis grace AN. M.D. XXXII. Cum Privilegio.

London, 1532.

Second edition.

The tale of Pericles under the name of "Apollonius of Tyre" is found in the eighth book of this collection of stories and was used as the plot for "Pericles" where Gower himself is introduced as a kind of Chorus.

185. Halle, Edward. (b. ?, d. 1547.)

The Vnion of the two noble and illustre famelies of Lancastre & Yorke, beyng long in continuall discension for the croune of this noble realme, with al the actes done in both the tymes of the Princes, both of the one linage & of the other, beginnyng at the tyme of kyng Henry the fowerth, the first aucthor of this deuision, and so successiuely proceadig to y^e^ reigne of the high and prudent Prince kyng Henry the eyght, the indubitate flowre and very heire of both the saied linages. Whereunto is added to euery kyng a seuerall table. 1550.

[London, Richard Grafton] 1550.

Fourth edition.

This is one of the Chronicles of English History which Shakespeare used for the sources of his English plays. The first edition was printed in 1548 and this fourth edition was suppressed by act of Parliament in 1555 and most of it destroyed.

186. Wilson, Thomas.

The Arte of Rhetorique, for the use of all suche as are studious of Eloquence, sette forth in English, by Thomas Wilson. Anno Domini. M.D.LIII. Mense Ianuariij. [Colophon] Richardus Graftonus, typographus Regius excudebat.

London, 1553

"That Shakespeare not only read, but availed himself professionally of Wilson's Rhetorique will be evident from a Passage quoted by Mr. Chalmers from this critic, in support of a similar opinion." See Drake's Shakespeare, Vol. 1, page 473, where the characters of Timon and Dogberry are traced to Wilson.

187. Howard, Henry, Earl of Surrey, and Wyatt, Sir Thomas.

Songes and Sonettes, written by the right honorable Lorde Henry Haward late Earle of Surrey, and other. Apud Ricardum Tottel. Cum priuilegio ad imprimendum solum. 1557. [Colophon] Imprinted at London in fletestrete within Temple barre, at the sygne of the hand and starre, by Richard Tottell the xxxi. day of July. An. 1557.

London, July, 1557.

Second edition.

The first edition appeared in June, 1557, and has 30 poems not in the later editions. This was a popular collection of poems which was familiar to Shakespeare who quotes a verse from it in "Hamlet," V, 1, 102:

> "*First Clown:* A pick-axe, and a spade, a spade,
> For and a shrouding sheet
> O, a pit of clay for to be made
> For such a guest is meet."

and refers to it in "Merry Wives," I, 1, 206:

> "*Slender:* I had rather than forty shillings, I had my Book of Songs and Sonnets here."

It is the first collection of love poems in the English language.

188. Painter, William. (b. 1525?, d. 1594.)

The Palace of Pleasure Beautified, adorned and well furnished, with Pleasaunt Histories and excellent Nouelles, selected out of diuers good and commendable Authors. By William Painter Clarke of the Ordinaunce and Armarie. [Device] 1566 Imprinted at London, by Henry Denham, for Richard Tottell and William Iones.

London, 1566.

This is the first English translation of Boccaccio, Bandello, and other Italian novelists. The 38th Novel is translated from the Decameron, Day three, Novel nine, and is about Giletta of Narbon, a physician's daughter. It is the foundation story of Shakespeare's "All's Well that Ends Well." This volume also contains the stories of Timon of Athens in the 28th Novel; Lucrece in the 2nd Novel; and Romeo and Juliet in the 25th Novel.

189. Brooke, Arthur.

Tragical History of Romeus and Juliet.

London, 1567

Second edition.

The first edition of Brooke's poem appeared in 1562; only two perfect copies of it are known. This is the only known copy of the second edition, 1567. It lacks the title and introductory matter but the date is given in the colophon at the end.

Brooke founded this poem on a French Translation of Bandello's Tales, 1559. Shakespeare used Brooke's poem as the foundation of his "Romeo and Juliet," and also copied some points in his "Two Gentlemen of Verona." Brooke developed the character of the Nurse and made some changes from the French version, especially in the conclusion of the tale, and Shakespeare followed him, enlarging some of his suggestions but not changing the course of the story.

190. Hollyband, Claudius.

The French Schoolemaister, wherein is most plainlie shewed, the true and most perfect way of pronouncinge of the Frenche tongue... by M. Claudius Hollybande, professor of the Latin, Frenche and Englishe tongues. [Quotation, 1 line] Imprinted at London, by VVilliam How: for Abraham Veale. 1573.

London, 1573.

First edition.

Hollyband was a Huguenot refugee whose name in French was Desainliens. He came to England about 1565 and the last mention of him is in 1598. He wrote a number of school books which were very popular and ran through many editions; this is the first edition of the first book. The instructions as to the pronunciation of French are reciprocally useful as showing the pronunciation of English at that time. Shakespeare may have studied French from some such book as this and it is known that he boarded in London with another Huguenot refugee for some time.

191. ——

The Frenche Schoole-master. Wherin is most plainlie shewed, the true and perfect way of pronouncing the Frenche tongue, to the furtherance of al those which would learn the sayd Tongue. Newly corrected, by C.

Holyband. [Quotation, 1 line] Imprinted at London, for Abraham Veale, dwelling in Paules church-yeard: at the signe of the Lambe.

Hollyband's books are full of information as to contemporary life, customs and manners in London. The comparison of French and English proverbs is also interesting.

192. ——

The Treasurie of the French tong: Teaching the waye to varie all sortes of Verbes: Enriched so plentifully with Wordes and Phrases (for the benefit of the studious in that language) as the like hath not before bin published. Gathered and set forth by Cl. Hollyband. For the better vnderstanding of the order of this Dictionarie, peruse the Preface to the Reader. At London, Imprinted by Henrie Bynneman. With special Priuilege. Anno Dom. 1580. London, 1580.

First edition.

The head-title is "A Dictionary French and English." It is dedicated to "Mademoiselle" Anne Harington. She was, however, the wife of Sir John Harington, afterwards made Lord Harington by King James.

193. ——

Campo Di Fior or else The Flovrie Field of Foure Languages of M. Claudius Desainliens, alias Holiband; For the furtherance of the learners of the Latine, French, English, but chieflie of the Italian tongue. [Quotation, 1 line, device] Imprinted at London by Thomas Vautroullier dwelling in the Blacke-Friers by Lud-gate. 1583. London, 1583.

First edition.

The four languages are in parallel columns. Vautrollier was another Huguenot refugee and a well known printer in London.

194. Gascoigne, George. (b. 1525?, 1577.)

The Posies of George Gascoigne Esquire. Corrected, perfected, and augmented by the Authour. 1575 [Quota-

tion, 1 line; device] Printed at London for Richard Smith, and are to be solde at the Northwest doore of Paules Church.

London, 1575.

Second edition.

A prose translation of Ariosto's Italian comedy "Gli Suppositi" and to it Shakespeare owes some points in "The Taming of the Shrew." Gascoigne was the first man to write both comedy and tragedy in English; his tragedy is called "Jocasta."

195. Holinshed, Raphael. (d. 1580.)

1577. The Firste volume of the Chronicles of England, Scotlande, and Irelande. Conteyning, The description and Chronicles of England, from the first inhabiting unto the conquest. The description and Chronicles of Scotland, from the first originall of the Scottes nation, till the yeare of our Lorde. 1571. The description and Chronicles of Yrelande, likewise from the firste originall of that Nation, untill the yeare. 1547. Faithfully gathered and set forth, by Raphaell Holinshed. At London, Imprinted for Lucas Harrison. God saue the Queene. [With]

1577. The Laste volume of the Chronicles of England, Scotlande, and Irelande, with their descriptions conteyning, The Chronicles of Englande from William Conquerour untill this present tyme. Faithfully gathered and compiled by Raphaell Holinshed. At London, Imprinted for Iohn Hunne. God saue the Queene.

London, 1577

First edition, 2 volumes.

This was the chief source of Shakespeare's Plays of English History and was used by him for "Richard II"; "Macbeth"; "Henry VI," 3 parts; "Richard III"; "Henry VIII"; "Henry IV," 2 parts; "Henry V," and "Cymbeline." He may have consulted it also for "King Lear" and "King John," though both of those plays were modelled directly on an earlier play. At page 243 is a woodcut of Macbeth meeting the three Witches.

196. Lyly, John. (b. 1553?, d. 1606.)
[Euphues. The Anatomy of Wit. 1579] [Colophon] Imprinted at London by Thomas East, for Gabriel Cawood, dwelling in Paules Church-yard. 1579.

London, 1579

First edition.

This celebrated work was referred to by Shakespeare in "I Henry IV," II, 4, 438:

> *"Falstaff:* —— for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears."

> Lyly says "though the Camomill the more it is troden and pressed downe, the more it spreadeth, yet the Violet the oftner it is handeled and touched, the sooner it withereth and decayeth."

There is only one perfect copy of this first edition known, that in the Bodleian Library, Oxford; the copy here shown, lacks the title, and some preliminary leaves.

197. North, Sir Thomas. (b. 1535?, d. 1601?)
The Lives of the Noble Grecians and Romanes, compared together by that graue learned Philosopher and Historiographer, Plutarke of Chæronea: Translated out of Greeke into French by James Amyot, Abbot of Bellozane, Bishop of Auxerre, one of the Kings priuy counsel, and great Amner of Fraunce, and out of French into Englishe, by Thomas North. [Device] Imprinted at London by Thomas Vautroullier dvvelling in the Blacke Friers by Ludgate. 1579.

London, 1579

First edition.

Shakespeare is indebted to North for the plots of all his Roman plays and for suggestions in many others. He founded "Julius Caesar" on Plutarch's lives of Caesar, Brutus, Antony, and Cicero; "Antony and Cleopatra" on the life of Antony; "Coriolanus" on the life of Coriolanus; "Timon of Athens" on the lives of Alcibiades and Antony. He took suggestions from Plutarch for passages in "Merchant of Venice," I, 1, 166, etc.; "Hamlet" I, 1, 133; "Macbeth," III, 1, 54; "Cymbeline," II, 4, 66.

198. Hall, Arthur.

Ten Books of Homers Iliades, translated out of French, By A. H. At London Imprinted by Ralphe Nevvberie. 1581. Cum Priuilegio. A.

London, 1581.

First edition.

This is the first English translation of any part of the Iliad or Odyssey but it was made from a French version and not directly from the Greek. Shakespeare may have used this for part of the story of "Troilus and Cressida."

199. Watson, Thomas. (b. 1557?, d. 1592.)

The 'Εκατομπαθία Or Passionate Centurie of Loue, Diuided into two parts: whereof, the first expresseth the Authors sufference in Loue: the latter, his long farewell to Loue and all his tyrannie. Composed by Thomas Watson Gentleman; and published at the request of certaine Gentlemen his very frendes. [Ornament] London Imprinted by Iohn Wolfe for Gabriell Cawood, dwellinge in Paules Churchyard at the Signe of the Holy Ghost.

London, (1582).

A collection of love poems, nearly all of which are translations from foreign originals; Watson generally states their source.

The celebrated French Poet, Ronsard, in Ode 29 of Book 4, wrote:

"Les Muses lièrent un jour
De chaines de roses, Amour,"

Which was translated by Watson, as follows:

"The Muses not long since entrapping Love
In chains of roses linked all araye."

This suggested to Shakespeare the 110th line of "Venus and Adonis"

"Leading him prisoner in a red-rose chain."

200. Whetstone, George. (b. 1544?, d. 1587?)

An Heptameron of Ciuill Discourses. Containing: The Christmasse Exercise of sundrie well Courted Gentlemen and Gentlewomen. In whose behauiours, the better sort,

may see, a represẽtation of their own Vertues: And the Inferiour, may learne such Rules of Ciuil Gouernmẽt, as wil rase out the Blemish of their basenesse: Wherein, is Renowned, the Vertues, of a most Honourable and braue mynded Gentleman. [7 lines] The Reporte, of George Whetstone, Gent. [Quotation, 1 line] At London. Printed by Richard Iones, at the Signe of the Rose and the Crowne, neare Holburne Bridge. 3. Feb. 1582.

London, 1582.

Shakespeare took the plot of "Measure for Measure" from a tale called "The Rare Historie of Promos and Cassandra" which appears in Whetstone's Heptameron; Whetstone also wrote a play of the same name which was familiar to Shakespeare.

201. Gosson, Stephen. (b. 1555, d. 1624.)

Playes Confuted in fiue Actions, Prouing that they are not to be suffred in a Christian common weale, by the waye both the Cauils of Thomas Lodge, and the Play of Playes, written in their defence, and other obiections of Players frendes, are truely set downe and directlye aunsweared. By Steph. Gosson, Stud. Oxon. [2 lines] London Imprinted for Thomas Gosson dwelling in Pater noster row at the signe of the Sunne.

London, 1582.

This book gives some idea of the plays which were popular in London some years before Shakespeare came there. Gosson himself had written for the stage before entering the Church.

202. Scot, Reginald. (b. 1538?, d. 1599.)

The discouerie of witchcraft, Wherein the lewde dealing of witches and witchmongers is notablie detected, the knauerie of coniurors, the impietie of inchantors, the follie of soothsaiers, the impudent falshood of cousenors, the infidelitie of atheists, the pestilent practises of Pythonists, the curiositie of figurecasters, the vanitie of dreamers, the beggerlie art of Alcumystrie, [8 lines] Heerevnto is

added a treatise vpon the nature and substance of spirits and diuels, &c: all latelie written by Reginald Scot Esquire. [4 lines quotation] 1584. [Colophon] Imprinted at London by William Brome.

London, 1584.

This book was condemned to be burned by King James I who was a believer in witchcraft. Shakespeare did not follow Scot closely but Middleton did, in his play of "The Witch" which was acted by Shakespeare's company though never printed until 1778.

203. Golding, Arthur. (b. 1536?, d. 1605.)

The XV. Bookes of P. Ouidius Naso, Entituled, Metamorphosis. A worke very pleasant and delectable. Translated out of Latin into English meeter, by Arthur Golding gentleman. [2 lines, ornament] At London, Imprinted by Robert Walde-graue, Anno Domini 1587.

London, 1587.

It is probable that Shakespeare was familiar with this translation of Ovid, as Prospero's incantation in "The Tempest," V. 1, 33, etc., shows a marked resemblance to parts of it. There are also points in "Midsummer Night's Dream" and "Venus and Adonis" which seem to point to this particular translation.

Golding published the first four books in 1565 and the complete edition in 1567.

204. Puttenham, George. (b. 1532?, d. 1600?)

The Arte of English Poesie. Contriued into three Bookes: The first of Poets and Poesie, the second of Proportion, the third of Ornament. [Device] At London Printed by Richard Field, dwelling in the black-Friers, neere Ludgate. 1589.

London, 1589

First edition.

This is the first book on the subject and was printed by Shakespeare's fellow-townsman, Richard Field, who printed "Venus and Adonis" four years later. On pages 48–51 Puttenham characterizes briefly a number of the English poets, he mentions Sidney's "Arcadia" though the first edition was not published until 1590 and calls Spenser "that other gentleman who wrote the late Shepherd's Calendar." Shakespeare seems to have known Puttenham's book.

205. Edwards, Richard. (b. 1523, d. 1566.)

The Paradice of Dainty Deuises. Containing sundry pithie precepts, learned Counsailes and excellent Inuentions: right pleasant and profitable for all estates. Deuised and written for the most parte by M. Edwardes, sometime of her Maiesties Chappell: the rest by sundry learned Gentlemen both of Honor and Worship, whose names heerafter followe. Whereunto is added sundry new Inuentions, very pleasant and delightfull. [Allde's device] At London Printed by Edward Allde for Edvvard White dwelling at the little North doore of Saint Paules Church, at the signe of the Gunne.

London, (about 1600)

Shakespeare quotes from this book the song "Where gripinge grefes the hart would wounde" in "Romeo and Juliet," IV, 5, 128. "The Paradice of Dainty Devises" first appeared in 1576 and was so popular that it ran through six editions before 1600. In "Romeo and Juliet" variations of the song are given with humorous comments; it is supposed that Edwards wrote both words and music.

206. Lodge, Thomas. (b. 1558?, d. 1625.)

A most pleasant Historie of Glaucus and Scilla. With many excellent Poems, and delectable Sonnets. [Ornament] Imprinted at London. 1610.

London, 1610

First edition, second issue.

The first edition, first issue, appeared in 1589 and this is merely a reissue with a new title. It undoubtedly influenced Shakespeare in writing "Venus and Adonis" which was published four years after the first appearance of this work. Lodge borrowed largely from the French writers of the Renaissance; he also wrote several plays.

At the end of the book are "sundry sweet Sonnets," which may have had some influence on Shakespeare's Sonnets though he was more influenced by Sidney.

207. ——

Euphues Golden Legacie. Found after his death in his Cell at Silexedra. Bequeathed to Philautus Sonnes,

nursed up with their Father in England. Fetcht from the Canaries, by T. L. Gent. [Device] London Printed for Francis Smethwicke, and are to be sold at his shop in Saint Dunstanes Church-yard in Fleetstreet, vnder the Dyall, 1642.

London, 1642

This was first printed in 1590 with the title "Rosalind, Euphues Golden Legacy" and ran through many editions. Shakespeare used it as the source of "As You Like It." All the early editions are very rare.

208. Sidney, Sir Philip. (b. 1554, d. 1586.)

The Countesse of Pembrokes Arcadia, written by Sir Philippe Sidnei. [Coat-of-arms] London Printed for William Ponsonbie. Anno Domini, 1590.

London, 1590

First edition.

In Book II, Chapter 10 is found the episode of the blind king of Paphlagonia which furnished Shakespeare with the under plot of Gloster and his two sons in "King Lear." There is also a similar description of a bitter storm and the request of the father that he might be led to the summit of a cliff "thence to cast himself headlong to death."

Shakespeare's Sonnets 5 and 6 also contain lines suggested by the "Arcadia."

209. ——

Syr P. S. His Astrophel and Stella. Wherein the excellence of sweete Poesie is concluded. To the end of which are added, sundry other rare Sonnets of diuers Noblemen and Gentlemen [Device] At London Printed for Matthew Lownes.

London (1591)

Second edition.

Three editions of Sidney's love-poems were published in 1591, of each of which but two copies are known. Sidney Lee and A. W. Pollard agree that this is the second. Macbeth's speech on sleep is very like the sonnet on Sleep in this collection.

210. Spenser, Edmund. (b. 1552, d. 1599.)

The Faerie Queene. Disposed into twelve books, Fashioning XII. Morall vertues. [Device] London Printed for William Ponsonbie. 1590. [With] The Second Part of the Faerie Queene. Containing The Fourth, Fifth, and Sixth Bookes. By Ed. Spenser. [Device] Imprinted at London for William Ponsonby. 1596.

London, 1590–1596.

First edition.

Volume One contains Books 1–3 and Volume Two, books 4–6. In Book 3, Canto 1, Spenser devotes five stanzas, Nos. 34–38, to the story of Venus and Adonis.

The story of Lear is told in Book 2, Canto 10, stanzas 26–32, and Shakespeare followed this version in calling his heroine "Cordelia" instead of "Cordilla" and in making her die by hanging.

211. Fian, Doctor.

Newes from Scotland. Declaring the damnable life of Doctor Fian a notable Socerer, who was burned at Edenbrough in Ianuarie last. 1591. Which Doctor was register to the deuill, that sundrie times preached at North Baricke Kirke, to the number of notorious Witches. With the true examinations of the said Doctor and witches, as they vttered them in the presence of the Scottish king. Discouering how they pretended to bewich and drowne his Maiestie in the sea coming from Denmarke, with such other wonderfull matters as the like hath not bin heard at anie time. Published according to the Scottish copie. [Ornament] Printed for William Wright.

London, 1591.

In "Newes from Scotland" one of the accused witches confessed that a cat was "convaid into the middest of the sea by all those witches sailing in their riddles or sieves," the said cat being part

of an incantation to destroy the King and Queen of Scotland who were sailing home from Norway.

Shakespeare doubtless had this in mind in "Macbeth" where he says:

"*First Witch*...: Her Husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, I'll do."

This was one of the persecutions for witchcraft which occurred in Scotland under James I who was a most notable Witch finder.

212. Harington, Sir John. (b. 1561, d. 1612.)

Orlando Furioso in English Heroical Verse, by John Haringtō Esquire [Quotation, 2 lines] [Colophon] Imprinted at London by Richard Field dwelling in the Blackfriers by Ludgate. 1591.

London, 1591

First edition.

Shakespeare in "Much Ado about Nothing" adopted an incident from this poem of Ariosto's, the maid who impersonated her mistress at the window.

The plates, which were originally engraved for a Venetian edition, are all colored by hand in this copy; it is the only one known in that condition. They may have been done as a sample for an edition with colored plates, as there was such a project under consideration in 1593. The engraved title-page is by T. Cockson.

213. The Troublesome Reign of King John.

The First and second Part of the troublesome Raigne of John King of England. With the discoverie of King Richard Cordelions Base sonne (vulgarly named, The Bastard Fawconbridge:) Also, the death of King Iohn at Swinstead Abbey. As they were (sundry times) lately acted by the Queenes Maiesties Players. Written by W. Sh. [Ornament] Imprinted at London by Valentine Simmes for Iohn Helme, and are to be sold at his shop in Saint Dunstons Churchyard in Fleetestreet. 1611.

London, 1611.

Second edition.

The first edition appeared anonymously in 1591, this edition has

"Written by W. Sh." on title and the third, 1622, has the full name "by W. Shakespeare." This play is the original of Shakespeare's "King John" which follows it closely, almost scene for scene. He adopted the general plot, most of the characters and occasional lines from the earlier play. The commercial value of Shakespeare's name is shown by the fraudulent use of his initials in this edition and the actual use of his name in the third. Shakespeare's "King John" was not printed until it appeared in the First Folio, 1623.

214. ——

The First and second Part of the troublesome Raigne of Iohn King of England. With the discouerie of King Richard Cordelions Base sonne (vulgarly named, the Bastard Fauconbridge:) Also the death of King Iohn at Swinstead Abbey. As they were (sundry times) lately acted. Written by W. Shakespeare. [Device] London, Printed by Aug. Mathewes for Thomas Dewe, and are to be sold at his shop in St. Dunstones Church-yard in Fleet-street, 1622.

London, 1622.

Third edition.

In this edition the publisher has made full use of Shakespeare's name although it is not the genuine play by him.

215. Greene, Robert. (b. 1560?, d. 1592.)

Pandosto The Triumph of Time. VVherein is discovered by a pleasant Historie, that although by the meanes of sinister fortune Truth may be concealed, yet by Time in spite of fortune it is most manifestly revealed. Pleasant for age to avoyd drousie thoughts, profitable for youth to eschue other vvanton pastimes, and bringing to both a desired content. [Quotation, 1 line] By Robert Greene Maister of Artes in Cambridge. [Quotation, 1 line, ornament] Imprinted at London for I. B. dwelling at the signe of the Bible, neare vnto the North doore of Paules. 1592.

London, 1592.

This was a very popular tale which first appeared in 1588 and was reprinted 14 times before 1700, generally with the title "Dorastus

and Fawnia." The first edition exists in one imperfect copy only, which is in the British Museum; the copy described in this catalogue is unique and the earliest perfect copy known.

Shakespeare used this as the plot of his "Winter's Tale."

216. Daniel, Samuel. (b. 1562, d. 1619.)

Delia. Contayning certayne Sonnets: vvith the complaint of Rosamond. [2 lines Latin] At London, Printed by I. C. for Simon Waterson, dwelling in Paules Churchyard at the signe of the Crowne. 1592.

London, 1592.

Shakespeare was much influenced by "Rosamond," in his treatment of "Lucrece" and "A Lover's Complaint," as well as in "Romeo and Juliet." The subjects are the same and are treated in much the same manner. "Delia" and "Rosamond" first appeared in 1592 and were reprinted; "Delia" once and "Rosamond" twice, in the same year. Shakespeare's Sonnets also owe a great deal to the sonnets to Delia, and he has lines in "Twelfth Night" which are an echo of lines in that poem.

217. Kyd, Thomas. (b. 1557?, d. 1595?)

The Spanish Tragedie: Or, Hieronimo is mad againe: Containing the lamentable end of Don Horatio, and Belimperia; With the pittifull Death of Hieronimo. Newly corrected, amended, and enlarged with new Additions as it hath of late beene diuers times Acted. [Woodcut] London. Printed by Iohn White, for T. Langley, and are to be sould at his Shop ouer against the Sarazens head without New-gate. 1618.

London, 1618.

Ninth edition.

This was one of the most popular plays of the period and was first printed in an undated edition before 1594. The success of this play probably induced and influenced the writing of "Titus Andronicus," which has many points of resemblance.

218. True Tragedy of Richard Third.

The True Tragedie of Richard the third: Wherein is showne the death of Edward the fourth, with the smother-

ing of the two young Princes in the Tower: With a Lamentable ende of Shores wife, an example for all wicked women. And lastly, the coniunction and ioyning of the two noble Houses, Lancaster and Yorke. As it was playd by the Queenes Maiesties Players. [Creede's device] London Printed by Thomas Creede, and are to be sold by William Barley, at his shop in Newgate Market, neare Christ Church doore. 1594.

London, 1594.

This anonymous play was first acted about 1591 and Shakespeare probably used it as a rough basis for parts of his play of Richard III. This is the only recorded copy of this work.

Shakespeare's play, V. 4, 7–13 reads:

"*King R.:* A horse! a horse! my kingdom for a horse!
Cate: Withdraw, my lord; I'll help you to a horse.
King R.: Slave, I have set my life upon a cast,
And I will stand the hazard of the die:
I think there be six Richmonds in the field;
Five have I slain today instead of him.
A horse! a horse! my kingdom for a horse!"

The corresponding lines in the source play read:

"*King:* A horse, a horse, a fresh horse.
Page: A flie my Lord, and save your life.
King: Flie villaine, looke I as tho I would flie, no first shall this dull and senceless ball of earth receive my bodie cold and void of sence, you watery heavens rowle on my gloomy day, and darksome cloudes close up my cheerfull sownde, downe is thy sunne Richard, neuer to shine againe etc."

219. The Taming of a Shrew.

A Pleasant Conceited Historie, called The taming of a Shrew. As it was sundry times acted by the Right honorable the Earle of Pembrook his seruants. [Device] Printed at London by Peter Short and are to be sold by Cutbert Burbie, at his shop at the Royall Exchange. 1594.

London, 1594.

First edition.

This is the only recorded copy of this first edition of the source play from which Shakespeare drew the Induction and the plot of

Katherine and Petruchio for his "Taming of the Shrew." It was reprinted in 1596 and 1607.

220. PEELE, GEORGE. (b. 1558?, d. 1597?)

The Battell of Alcazar, fought in Barbarie, betweene Sebastian king of Portugall, and Abdelmelec king of Marocco. With the death of Captaine Stukeley. As it was sundrie times plaid by the Lord high Admirall his seruants. [Allde's device] Imprinted at London by Edward Allde for Richard Bankworth, and are to be solde at his shoppe in Pouls Churchyard at the signe of the Sunne. 1594.

London, 1594.

First edition.

In this play on the recto of C3 are the following lines:

"Feed then and faint not, fair Calypolis"

and

"Feed and be fat, that we may meet the foe."

In "Henry IV," Part 2, II, 4, Pistol, among other bits from various plays, says:

"Feed and be fat, my fair Callipolis."

221. THE FIRST PART OF THE CONTENTION.

The First part of the Contention betwixt the two famous houses of Yorke and Lancaster, with the death of the good Duke Humphrey: And the banishment and death of the Duke of Suffolke, and the Tragical end of the prowd Cardinall of Winchester, with the notable Rebellion of Iacke Cade: And the Duke of Yorkes first clayme to the Crowne. [Simmes' device] London Printed by Valentine Simmes for Thomas Millington, and are to be sold at his shop vnder S. Peters Church in Cornewall. 1600.

London, 1600.

Second edition.

The first edition of this play, which is an early form of the second part of Henry VI, was printed in 1594, and there are only

two copies known. The third edition appeared in 1619 as the first part of "The Whole Contention between the two Famous Houses, Lancaster and York," and will be found under that title.

222. The True Tragedy of Richard Duke of York.

The True Tragedie of Richarde Duke of Yorke, and the death of good King Henrie the Sixt. VVith the whole contention betweene the two Houses, Lancaster and Yorke; as it was sundry times acted by the Right Honourable the Earle of Pembrooke his seruantes. [Ornament] Printed at Londou [*sic*] by W. W. for Thomas Millington, and are to be sold at his shoppe, vnder Saint Peters Church in Cornewall. 1600.

London, 1600.

Second edition.

This is an earlier form of the play which appears in the First Folio as the third part of Henry VI. The original author or authors are not definitely known but it is generally considered that it was revised by Shakespeare and Marlowe about 1592 and that it is this revision which was printed in 1595 and again in 1600 and 1619. Some time after 1592, Shakespeare a second time worked over the material and this last revision was published in the First Folio as the third part of Henry VI.

Only two copies of the first edition are known. This catalogue contains the second and third editions; this last appeared as the second part of "The Whole Contention between the two Famous Houses, Lancaster and York," and will be found under that title.

223. The Whole Contention Between Lancaster and York.

The Whole Contention betweene the two Famous Houses, Lancaster and Yorke. With the Tragicall ends of the good Duke Humfrey, Richard Duke of Yorke, and King Henrie the sixt. Diuided into two Parts: And newly corrected and enlarged. Written by William Shakespeare, Gent. [Heb Ddieu device] Printed at London, for T. P.

London (1619).

Third edition.

This is the third edition of the two plays which were first printed in 1594 and 1595 as "The First Part of the Contention between York

and Lancaster" and "The True Tragedy of Richard Duke of York." In a revised form, they appeared in the First Folio as the last two parts of Henry VI. See No. 96.

224. The True Chronicle History of King Leir.

The True Chronicle History of King Leir, and his three daughters, Gonorill, Ragan, and Cordella. As it hath bene diuers and sundry times lately acted. [Ornament] London, Printed by Simon Stafford for Iohn Wright, and are to bee sold at his shop at Christes Church dore, next Newgate-Market. 1605.

London, 1605.

First edition.

This is the anonymous source play, first acted in 1594, on which Shakespeare based his "King Lear." This play is itself based on Holinshed and follows the early versions of the tale in finally replacing Lear on his throne by the aid of Cordelia and the King of France.

225. Morley, Thomas. (b. 1557, d. 1604?)

Altus. Of Thomas Morley The First Booke of Balletts. to Five Voyces. [Device] In London By Thomas Este. CID. ID.XC. V.

London, 1595.

First edition.

This is the Altus part only. In "Taming of the Shrew," IV, 1, there is an allusion to the Madrigal beginning, "Fyer Fyer, my hart." Grumio says "O, ay, Curtis, ay; and therefore fire, fire; cast on no water."

226. Maroccus Extaticus.

Maroccus Extaticus. Or, Bankes Bay Horse in a Trance. A Discourse set downe in a merry Dialogue, between Bankes and his beast: Anatomizing some abuses and bad trickes of this age. Written and intituled to mine Host of the Belsauage, and all his honest Guests. By Iohn Dando the wierdrawer of Hadley, and Harrie Runt, head

Ostler of Bosomes Inne. [Ornament] Printed for Cuthbert Burby. 1595.

London, 1595.

Shakespeare alludes to this horse in "Love's Labors Lost," I, 2, 53, etc.

> *"Moth:* Why, sir, is this such a piece of study? ...How easy it is to put years to the word three, and study three years in two words, the dancing horse will tell you."

There are many allusions to this horse in contemporary literature; Bankes and his horse were arrested in Paris as magicians.

227. Silvayn, Alexander.

The Orator: Handling a hundred seuerall Discourses, in forme of Declamations: Some of the Arguments being drawne from Titus Liuius and other ancient Writers, the rest of the Authors owne inuention: Part of which are of matters happened in our Age. Written in French by Alexander Siluayn, and Englished by L. P. [Device] London Printed by Adam Islip. 1596.

London, 1596.

On page 400 is "Declamation 95," "Of a Jew who would for his debt have a pound of the flesh of a Christian." Shakespeare had probably written, or was engaged in writing, "The Merchant of Venice" by the time this book was published, but he may have known Silvayn's book in the original French edition which was published in 1581.

The story had previously appeared in Giovanni Fiorentino's "Il Pecorone," 1554, whence Silvayn probably got it.

228. Famous Victories of Henry the Fifth.

The Famous Victories of Henry the fifth: Containing the Honourable Battell of Agin-court: As it was plaide by the Queenes Maiesties Players. [Creede's device] London Printed by Thomas Creede, 1598.

London, 1598

First edition.

This is the source play which Shakespeare probably consulted in writing the two parts of Henry IV and Henry V, although he drew more from Holinshed's "Chronicle." This earlier play was acted before 1590 but not printed until 1598; it was reprinted in 1617.

229. MARLOWE, CHRISTOPHER. (b. 1564, d. 1593.)

The troublesome raigne and lamentable death of Edward the second, King of England: with the tragicall fall of proud Mortimer: And also the life and death of Peirs Gaueston, the great Earle of Cornewall, and mighty fauorite of king Edward the second, as it was publiquely acted by the right honorable the Earle of Pembrooke his seruantes. Written by Chri. Marlow Gent. [Ornament] Imprinted at London by Richard B[raddocke, 1598]

London, 1598.

The only known copy of the first edition, 1594, is in Cassel, Germany.

This play was Marlowe's latest and best; Shakespeare was undoubtedly much influenced by it in writing "Richard II." Charles Lamb said: "The reluctant pangs of abdicating royalty in Edward 2nd furnished hints which Shakespeare scarcely improved on in his Richard 2nd."

230. ——

The Famous Tragedy of the Rich Ievv of Malta. As it was playd before the King and Qveene, in his Majesties Theatre at White-Hall, by her Majesties Servants at the Cock-pit. Written by Christopher Marlo. [Device] London; Printed by I. B. for Nicholas Vavasour, and are to be sold at his Shop in the Inner Temple, neere the Church. 1633.

London, 1633.

First edition.

This play was first acted about 1588 and was a favorite on the Elizabethan stage. Apart from the general influence of Marlowe upon Shakespeare, this play was followed in many respects in the "Merchant of Venice" although Shylock is a much more vital character than Barabas.

Although first acted more than 40 years before, this is the first edition.

231. ——

Tamburlaine the Greate. VVho, from the state of a Shepheard in Scythia, by his rare and wonderfull Conquests,

became a most puissant and mighty Monarque. [Device] London Printed for Edward White, and are to be solde at the little North doore of Saint Paules-Church, at the signe of the Gunne. 1605.

London, 1605.

Shakespeare was much influenced by Marlowe, especially in his early plays. This play was first acted in 1587 and was Marlowe's first play; the first edition was 1592.

In the Second Part of "Tamburlane," IV, 4, the scene shows Tamburlane in a chariot drawn by two kings with bits in their mouths; he scourges them and says:

"Holla, ye pampered jades of Asia!
What! can ye draw but twenty miles a day
And have so proud a chariot at your heels!"

In "Henry IV," Part 2, II, 4, 178, etc., Pistol says:

"And hollow pampered jades of Asia,
Which cannot go but thirty miles a day."

232. MARLOWE, CHRISTOPHER, and CHAPMAN, GEORGE. Hero and Leander: Begunne by Christopher Marloe, and finished by George Chapman: [Quotation, 1 line, ornament] At London, Imprinted for Ed. Blunt and VV. Barret, and are to be sold in Pauls Church-yard, at the signe of the blacke Beare. 1609.

London, 1609.

Third edition.

The first edition of "Hero" was published in 1598 and contained only two Sestiads, both by Marlowe. Chapman added four more completing the poem, which was first published as a whole in 1600. In Marlowe's part occurs the line:

"Who ever loved that loved not at first sight."

In "As You Like It," Shakespeare says:

"Dead shepherd, now I find thy saw of might,
Who ever loved that loved not at first sight."

This is the only reference Shakespeare made to any author of his time. The only other contemporaries he mentioned were Queen Elizabeth, Lord Southampton, Lord Essex and, indirectly, King James.

233. Montemayor, George of.

Diana of George of Montemayor: Translated out of Spanish into English by Bartholomew Yong of the Middle Temple Gentleman [Ornament] At London, Printed by Edm. Bollifant, Impensis G. B. 1598.

London, 1598.

First edition in English.

Young says in his preface: "This has lain by me finished sixteen years." The original was published in 1578–82; a French translation was issued in Paris in 1587, which Shakespeare may have read or he may have seen Young's translation in manuscript. The story of the shepherdess Felismena, on page 54, etc., is certainly the source of the story of Proteus and Julia in "Two Gentlemen of Verona," while "Twelfth Night" also shows points of resemblance.

234. Solimon and Perseda.

The Tragedie of Solimon and Perseda. Wherein is laide open, Loues constancie, Fortunes inconstancie, and Deaths Triumphs. [Ornament] At London Printed by Edward Allde, for Edward White, and are to be solde at the little North doore of Paules Church, at the signe of the Gun. [Colophon] Imprinted at London for Edward White and are to be sold at his shop, at the little North doore of S. Paules Church at the signe of the Gunne. 1599.

London, 1599.

In "King John," I, 1, Shakespeare refers to the character of Basilisco in this play:

> *"Lady Faulconbridge:* What means this scorn, thou most untoward knave?
>
> *Bastard:* Knight, knight, good mother, Basilisco-like."

Basilisco is a braggart character like Parolles, Pistol, and Falstaff. There are also reminiscences of "Solimon and Perseda" in "Merchant of Venice" and "Othello."

235. Storer, Thomas.

The Life and Death of Thomas Wolsey Cardinall. Diuided into three parts: His Aspiring, Triumph, and

Death. by Thomas Storer Student of Christ-church in Oxford. [Ornament] At London Printed by Thomas Dawson. 1599.

London, 1599.

First edition.

Shakespeare must have read this book before writing "Henry VIII," for Storer says:

> "And had the dutie to my God bin such,
> As it was faithful seruing to the King,
> Then had my conscience free from feare or touch,
> Mounted aloft on Cherubins swift wing,
> In holy consort borne a Part to sing."

"Henry VIII," III, 2, 455–456:

> "Had I but served my God with half the zeal I served my king,
> He would not in mine age have left me naked to mine enemies."

236. Jones, Robert.

The First Booke of Songes or Ayers of foure parts with Tableture for the Lute. So made that all the parts together, or either of them seuerally may be song to the Lute, Orpherian or Viol de gambo. Composed by Robert Iones. [Quotation, 1 line] Printed by Peter Short with the assent of Thomas Morley, and are to be sold at the signe of the Starre on Bredstreet hill. 1600.

London, 1600.

First edition.

The only other known copy is in the British Museum and that lacks title, dedication and address to the reader; this copy lacks four leaves of the text, but has the title.

Song 13 is quoted with some variations by Shakespeare in "Twelfth Night," II, 3, 109–120:

> *"Sir Toby:* Farewell, dear heart, since I must needs be gone.
> *Clown:* His eyes do show his days are almost done," etc.

237. Mirrour for Magistrates.

A Mirrour for Magistrates: Being a True Chronicle Historie of the Vntimely falles of such vnfortunate Princes and men of note, as haue happened since the first entrance

of Brute into this Iland, vntill this our latter Age. Newly enlarged with a last part, called A Winter night Vision, being an addition of such Tragedies, especially famous, as are exempted in the former Historie, with a Poem annexed, called England's Eliza. [Device] At London Imprinted by Felix Kyngston. 1610.

London, 1610.

This is the first collected edition of all three parts of this well-known collection of poems on the history of England, from the earliest mythical times to the reign of Richard III. The various parts were very popular and ran through many editions in the sixteenth century. Shakespeare was familiar with it and used the story of "Queen Cordila" for some points in "King Lear." This collection also contains the story of Locrine, which was used in the anonymous play of that name, first printed in 1595, and wrongly attributed to Shakespeare in the Third Folio, 1664.

238. Florio, John. (b. 1553?, d. 1625.)

The Essayes Or Morall, Politike and Millitarie Discourses of Lo: Michaell de Montaigne, [4 lines] The first Booke First written by him in French. And now done into English By [17 lines] Iohn Florio. Printed at London by Val. Sims for Edward Blount dwelling in Paules churchyard. 1603.

London, 1603.

First edition in English.

Shakespeare was familiar with this book and his description of the natural Commonwealth in "Tempest," II, 1, 145–164 is taken from it. The theory that Florio was the original of Holofernes in "Love's Labours Lost" is now generally rejected.

There is a copy of this work in the British Museum with Shakespeare's name in it, but it is generally considered that it is a spurious signature.

239. Harsnet, Samuel. (b. 1561, d. 1631.)

A Declaration of egregious Popish Impostures, to withdraw the harts of her Maiesties Subiects from their allegeance, and from the truth of Christian Religion professed in England, vnder the pretence of casting out deuils. Practised by Edmvnds, alias Weston a Iesuit, and diuers Rom-

ish Priests his wicked associates. Where-vnto are annexed the Copies of the Confessions, and Examinations of the parties themselues, which were pretended to be possessed, and dispossessed, taken vpon oath before her Maiesties Commissioners, for causes Ecclesiasticall. [Ornament] At London Printed by Iames Roberts, dwelling in Barbican. 1603.

London, 1603

First edition.

This account of the casting out of Devils by the Roman Catholic priests in 1585–86 contains a number of names of devils, some of which Shakespeare used in "King Lear," III, 4 and 6; and IV, 1:

"Edgar: This is the foul fiend *Flibbertigibbet.*

Edgar: Peace, *Smulkin;* peace, thou fiend!
The Prince of darkness is a gentleman:
Modo he's called, and *Mahu.*

Edgar: ...five fiends...as *Obdicut, Hobbididance, Mahu, Modo, Flibbertigibbet.*

Edgar: *Frateretto* calls me."

240. Heliodorus.

An Æthiopian Historie: Fyrst written in Greeke by Heliodorus, and translated into English, by T. V. No lesse witty then pleasant: being newly corrected and augmented, with diuers new additions by the same author. Whereunto is also annexed the Argument of euery Booke in the beginning of the same, for the better vnderstanding of the Storie. [Ornament] Printed at London for William Cotton, and are to be sold at his shop, adioyning to Ludgate, 1605.

London, 1605.

The first edition was undated and appeared about 1569; it was reprinted in 1577 and 1587. Thomas Underdowne translated it from the Latin version, the original Greek was written about 300 A.D.

Shakespeare must have read one of the early editions as he refers to it in "Twelfth Night," V, 1, 120–123.

> "*Duke:* Why should I not, had I the heart to do it,
> Like to the Egyptian thief at point of death,
> Kill what I love? a savage jealousy
> That sometime savours nobly."

In Heliodorus' romance the robber Thyamis purposed to kill Chariclea whom he loved rather than to lose her.

241. Ravenscroft, Thomas. (b. 1592?, d. 1635?)

Deuteromelia: Or The Second part of Musicks melodie, or melodius Musicke. Of Pleasant Roundelaies; K. H. mirth, or Freemens Songs. And such delightfull Catches. [Quotation, 7 lines] London: Printed for Thomas Adams, dwelling in Paules Church-yard at the signe of the white Lion. 1609. London, 1609.

First edition.

Ravenscroft was a graduate in Music at Cambridge before he was fifteen. This volume, as its title indicates, was the Second Part of Pammelia, 1609, which was the first English collection containing Rounds or Catches. It is the first appearance in print of No. 10, "Hold thy peace, thou knave," snatches from which are sung by Sir Toby Belch in "Twelfth Night," which was written about 1600–01. This collection also contains the earliest version of "Three Blind Mice."

242. Virginia.

A True Declaration of the estate of the Colonie in Virginia, With a confutation of such scandalous reports as haue tended to the disgrace of so worthy an enterprise. Published by aduise and direction of the Councell of Virginia. [Device] London, Printed for William Barret, and are to be sold at the blacke Beare in Pauls Church-yard. 1610. London, 1610.

First edition.

In all probability Shakespeare read this or some other account of the Bermudas before writing "The Tempest" where in I, 2, he refers to "The still vexed Bermoothes." A fleet of nine vessels under command of Sir Thomas Gates sailed for Virginia in May, 1609, and Gates's own ship was separated from the others by a storm

and driven ashore on Bermuda. After nine months there, the party sailed for Virginia in two pinnaces which they had built on the island.

Another book on the same subject with which he may have been familiar is "A discovery of the Bermudas, otherwise called the Isle of Devils."

243. PRESTON, THOMAS. (b. 1537, d. 1598.)

A lamentable Tragedie, mixed full of plesant mirth, containing the life of Cambises king of Percia, from the beginning of his kingdome, vnto his death, his one good deede of execution, after that many wicked deedes and tyrannous murders, committed by and through him, and last of all, his odious death by Gods Iustice appointed. Done in such order as followeth. By Thomas Preston. The diuision of the parts. [Diagram of parts apportioned to each actor, 21 lines] [Colophon] Imprinted at London by Edward Allde. London, n. d.

An old play, written about 1569. In "Henry IV," Part 1, II, 4, Falstaff says:

"I must speak in passion and I will do it in King Cambyses vein."

244. FOXE, JOHN.

An Abridgement of the Booke of Acts and Monuments of the Church: Written by that Reuerend Father, Maister Iohn Fox: and now abridged by Timothy Bright,... for such as either through want of leysure, or abiblitie, haue not the use of so necessary an history. [Quotations and woodcut] Imprinted at London by I. Windet, at the assignment of Master Tim. Bright, and are to be sold at Pauls wharf, at the signe of the Crosse-keyes, 1589. Cum gratia, & Priuilegio Regiae Maiestatis. London, 1589.

Shakespeare consulted this well known book for some portions of "Henry the VIII." It is generally known as "Foxe's Book of Martyrs" and was popular for generations as is shown by the numerous editions in the 16th and early 17th centuries. It was first issued in Latin in 1559 and reprinted in English in 1563. This abridgement in popular size was more likely to have been consulted than the complete book.

ALLUSIONS TO SHAKESPEARE IN CONTEMPORARY LITERATURE

This section can be roughly divided into two classes: Those which refer to Shakespeare by name or implication and those which refer to or quote his works. An attempt has been made to include the more important examples of both kinds up to the closing of the theatres in 1642, and a few later ones, especially a full set of the allusions by John Dryden, 1664–1683. These last are important because Dryden was the first English critic of Shakespeare, who was himself a literary man, except Jonson, and Jonson's lines are rather a eulogy than a criticism.

"The Shakspere Allusion-Book," 2 vols., 1909, contains a list of all identified allusions to the poet and his works before 1700 and is an excellent guide in the matter.

This catalogue contains the first allusion to Shakespeare, that in "Greene's Groatsworth of Wit," 1592; and the first allusion by name, which appears in "Willobie His Avisa," 1594. Both are described in the first edition and both are the only copies to be found in this country.

245. GREENE, ROBERT. (b. 1560?, d. 1592.)

Greenes, Groats-worth of witte, bought with a million of Repentance. Describing the follie of youth, the falshood of make-shifte flatterers, the miserie of the negligent, and mischiefes of deceiving Courtezans. Written before his death and published at his dyeing request. [Quotation, 1 line, ornament] London Imprinted for William Wright. 1592.

London, 1592.

First edition.

The only other copy known is in the British Museum. On the verso of Fi, lines 23, etc., is found the first reference to Shakespeare; the quotation "Tygers hart wrapped in a Players hyde" is a parody on the line "Oh Tygers hart wrapt in a womans hide" which is applied to Queen Margaret in "Henry VI," Part III, I, 4. The term "Shake-scene" is plainly meant for "Shake-speare."

246. ——

Greenes Groatsworth of Witte: Bought with a million of Repentance: Describing the Folly of Youth, the falshood of Make-shift Flatterers, the miserie of the negligent, and mischiefes of deceyuing Curtezans. Published at his dying request, and, Newly corrected, and of many errors purged. [Quotation, 1 line, device of Henry Bell] London, Printed by Barnard Alsop, for Henry Bell, and are to be sold at his shop without Bishopsgate. 1617.

London, 1617.

247. Nash, Thomas. (b. 1567?, d. 1600?)

Pierce Penilesse his Supplication to the Diuell. Describing the ouer-spreading of Vice, and suppression of Vertue. Pleasantly interlac'd with variable delights: and pathetically intermixt with conceipted reproofes. Written by Thomas Nash Gentleman. [Heb Ddieu device] London, Imprinted by Richard Ihones, dwelling at the Signe of the Rose and Crowne, nere Holburne Bridge. 1592.

First edition. London, 1592.

On Folio 26, recto, line 13, etc., is a reference to a character in the first part of "Henry VI," which is partly by Shakespeare:

"How would it have joyd braue Talbot (the terror of the French) to think that after he had layne two hundred yeare in his Tomb, he should triumph againe on the Stage, and haue his bones new embalmed with the teares of ten thousand spectators at least, (at seuerall times) who in the Tragedian that represents his person, imagine they behold him fresh bleeding."

This is one of four known copies.

248. ——

Pierce Penilesse His Supplication to the Diuell. [Quotation, 1 line]. Written by Tho. Nash, Gent. [Device] London, Printed by Abell Iesses, for Iohn Busbie, 1592.

Second edition. London, 1592.

In the sarcastic epistle to the Printer, Nash disclaims all responsibility for "Greene's Groatsworth of Wit," in which Shakespeare was attacked by Greene under the guise of an "upstart Crow."

249. Chettle, Henry. (b. , d. 1607?)

Kind-Harts Dreame. Conteining fiue Apparitions, vvith their Inuectiues against abuses raigning. Deliuered by seuerall Ghosts vnto him to be publisht, after Piers Penilesse Post had refused the carriage. [Quotation, 1 line] by H. C. [Device] Imprinted at London for William Wright.

London, [1593]

First edition.

Chettle was the publisher of "Greene's Groatsworth of Wit," 1592, which contained the first reference to Shakespeare. The reference is uncomplimentary and in the Preface to this work Chettle apologizes for it and regrets that he did not suppress it. The two "playmakers" referred to are supposed to be Marlowe and Shakespeare. The only perfect copy of this book is in the British Museum; this one lacks the last three leaves.

250. Willobie, H.

Willobie His Avisa. Or The true Picture of a modest Maid, and of a chast and constant wife. In Hexamiter verse. The like argument whereof, was neuer heretofore published. Read the preface to the Reader before you enter farther. [Quotation, 3 lines] Imprinted at London by Iohn Windet, 1594.

London, 1594.

First edition.

This work contains the earliest direct mention of Shakespeare, which occurs in the introductory verses signed "Vigilantius Dormitanus." The reference is to his poem Lucrece, 1594:

"Yet Tarquyne pluckt his glistering grape,
And Shake-speare, paints poore Lucrece rape."

This is one of four known copies and the only one in this country.

251. Covell, William.

Polimanteia, or, The meanes lawfull and vnlawfull, to Iudge of the fall of a Common-wealth, against the friuolous and foolish coniectures of this age. Whereunto is added, A letter from England to her three daughters, Cambridge, Oxford, Innes of Court, and to all the rest

of her inhabitants: perswading them to a constant vnitie of what religion soever they are, for the defence of our dread soveraigne, and natiue cuntry: most requisite for this time wherein wee now live. [Quotation, 2 lines, ornament] Printed by Iohn Legate, Printer to the Vniversitie of Cambridge. 1595. And are to be sold at the signe of the Sunne in Pauls Church-yard. in London.

London, 1595.

First edition.

The references to Shakespeare are in the side-notes which read: "All praise worthy Lucrecia Sweet Shakspeare Eloquent Gaveston Wanton Adonis Watsons heyre," etc. The words "Eloquent Gaveston," referring to Drayton, were undoubtedly misplaced by the printer and belong either before or after the reference to Shakespeare which they now separate. The "well-graced Anthony" referred to in the side-note was the Countess of Pembroke's play of that name, published in 1592.

252. Spenser, Edmund. (b. 1552, d. 1599.)

Colin Clouts Come home againe. By Ed. Spencer. [Creede's device] London Printed for VVilliam Ponsonbie. 1595.

London, 1595.

First edition.

The following lines which are considered to apply to Shakespeare are found on C2, recto and verso:

"And there though last, not least is Aetion,
A gentler shepheard may no where be found:
Whose Muse full of high thoughts invention,
Doth like himselfe Heroically sound."

253. Meres, Francis. (d. 1646.)

Palladis Tamia. Wits Treasury Being the Second part of Wits Common wealth. By Francis Meres Maister of Artes of both Vniuersities. [Quotation, 1 line] At London Printed by P. Short, for Cuthbert Burbie, and are to be solde at his shop at the Royall Exchange. 1598.

London, 1598.

First edition.

Shakespeare is mentioned by name on Folios 280, 281, 282, 283, and 284. The two most important references are as follows:

"so the sweete wittie soule of Ovid lives in mellifluous & hony-

tongued Shakespeare, witnes his Venus and Adonis, his Lucrece, his sugred Sonnets among his private friends," etc.

"so Shakespeare among ye English is the most excellent in both kinds for the stage; for Comedy, witnes his Gētlemē of Verona, his Errors, his Love labors lost, his Love labours wonne, his Midsummers night dreame & his Merchant of Venice: for Tragedy his Richard the 2. Richard the 3. Henry the 4. King Iohn, Titus Andronicus and his Romeo and Iuliet."

This is the first mention of the Sonnets and the first list of his plays; some of them were already in print, but the rest can be dated from this mention.

254. Barnfield, Richard.

The Encomion of Lady Pecunia or The praise of Money. [Quotation, 2 lines] By Richard Barnfeild, Graduate in Oxford. [Device] London, Printed by G. S. for Iohn Iaggard, and are to be solde at his shoppe neere Temple-barre, at the Signe of the Hand and starre. 1598.

First edition. London, 1598.

In addition to the poem mentioned on the first title, there are three other divisions, each with its own title. The last is "Poems, In Divers humors," which contains "A Remembrance of some English Poets," namely Spenser, Daniel, Drayton and Shakespeare; the lines on Shakespeare are:

"And Shakespeare thou, whose hony-flowing Vaine,
(Pleasing the World) thy Praises doth containe.
Whose Venus, and whose Lucrece (sweete, and chaste)
Thy Name in fames immortall Booke have plac't.
Live ever you, at least in Fame live ever:
Well may the Body dye, but Fame die never."

In addition, this collection contains two poems: "If musique and sweet Poetrie agree," and "As it fell upon a day," both of which are found under Shakespeare's name in the "Passionate Pilgrim," 1599; they are probably by Barnfield.

255. Marston, John. (b. 1575?, d. 1634.)

The Scourge of Villanie. Corrected, with the addition of newe Satyres. Three Bookes of Satyres. [Quotation, 2 lines, ornament] At London, Printed by I. R. Anno Dom. 1599. London, 1599.

Second edition.

The first edition, 1598, had only nine Satires; this has ten, and

the last one contains all the Shakespeare Allusions. The first one refers to Will Kemp the great comedian:

> "..... A hall, a hall,
> Roome for the Spheres, the Orbes celestiall
> Wil daunce Kemps Iigge..."

The second alludes to Burbage, the great tragedian, under the name of Roscio:

> "Luscius what's playd to day? fayth now I know
> I set thy lips abroach, from whence doth flow
> Naught but pure Iuliet and Romeo.
> Say, who acts best? Drusus or Roscio?"

256. Bodenham, John.

Bel-vedére Or The Garden of the Muses. [Quotation, 2 lines, device] Imprinted at London by F. K. for Hugh Astley, dwelling at Saint Magnus corner. 1600.

London, 1600.

First edition.

The quotations were gathered by John Bodenham and turned over by him to "A. M." (probably Anthony Munday) whose initials are signed to the dedicatory sonnet. "A. M." arranged them under various heads, with no quotation exceeding more than two lines. No authors' names are given and quotations are altered freely to make each line have ten syllables. 213 quotations from Shakespeare have been counted, 208 from Daniel and 186 from Spenser. The quotations from Shakespeare are from his earlier plays as is natural; they are as follows:

Venus and Adonis, 1593	34	Richard II, 1597 - -	47
Lucrece, 1594 - - -	91	Richard III, 1597 - -	13
Henry VI, Part 3, 1595	10	Love's Labor Lost, 1598	5
Romeo and Juliet, 1597	12	Henry VI, Part I, 1598	1

257. ——

The Garden of the Muses. [Quotation, 2 lines, ornament] Printed at London by E. A. for John Tap, and are to be sold at his shop at Saint Magnus corner, 1610.

London, 1610.

Second edition.

The second edition of "Belvedere" with the first word of the title dropped.

258. Allot, Robert.

Englands Parnassus: Or The choyest Flowers of our Moderne Poets, with their Poeticall comparisons. Descriptions of Bewties, Personages, Castles, Pallaces, Mountaines, Groues, Seas, Springs, Riuers, &c. Whereunto are annexed other various discourses, both pleasaunt and profitable. [Ling's device] Imprinted at London for N. L. C. B. and T. H. 1600.

London, 1600.

First edition.

Edited by Allot whose name is signed in full to the dedication in two of the three copies here described. Usually it is only signed with the initials "R. A." The three issues differ only in imprint or the dedicatory sonnet.

The book is a collection of extracts from contemporary poetry arranged under subjects in an alphabetical series. The quotations are from over fifty poets and generally have the author's name. There are at least 95 extracts from Shakespeare, divided as follows:

Venus and Adonis, 1593	26	Richard III, 1597, - -	5
Lucrece, 1594 - - -	39	Love's Labors Lost, 1598	3
Romeo and Juliet, 1597	13	Henry IV, Part I, 1598	2
Richard II, 1597 - -	7		

259. Jonson, Ben. (b. 1573?, d. 1637.)

The comicall Satyre of Every Man out of his Humor. As it was first composed by the Author B. I. Containing more then hath been publikely spoken or acted. With the seuerall Character of euery person. [Quotation, 2 lines, Ling's device] London, Printed for Nicholas Linge. 1600.

London, 1600.

Second edition.

The first edition was issued this same year. The play was first acted in an abridged form in 1599 but it is here printed in full. There are two allusions to "Henry IV"; N4 verso, line 20:

"No Ladie, this is a Kinsman of Iustice Silence."

Q4 verso, lines 24–25:

"why, you may (in time) make lean Macilente as fat as Sir John Fall-staffe."

260. England's Helicon.

England's Helicon [Quotation, 4 lines, device] At London Printed by I. R. for Iohn Flasket, and are to be sold in Paules Church-yard, at the signe of the Beare. 1600.

London, 1600

First edition.

A remarkable collection of love poems of the period. Among them is an "Ode" from "Love's Labors Lost," 1598, Act 4 Sc. 3, which also appears in the "Passionate Pilgrim," 1599. The three versions differ, this one following the "Passionate Pilgrim" rather than the Quarto of 1598 but with one important correction and one important variation. They both correct two errors in the Quarto but omit two lines. It is unusual to get three contemporary texts for a poem by Shakespeare and the differences show the probability of considerable inaccuracy in the received texts.

261. C., J.

Saint Marie Magdalens Conversion. I. H. S. Printed with Licence.

N. p., (c. 1603)

On leaf A3, lines 9–14 are the following lines referring to Shakespeare's works:

"Of Helens rape, and Troyes beseiged Towne,
Of Troylus faith, and Cressids falsitie,
Of Rychards stratagems for the english crowne,
Of Tarquis lust, and lucrece chastitie,
Of these, of none of these my muse nowe treates,
Of greater conquests, warres, and loues she speakes."

262. Dekker, Thomas, and Wilson, Robert.

The Shomakers Holiday. Or The Gentle Craft. With the humorous life of Simon Eyre, shoomaker, and Lord Maior of London. As it was acted before the Queenes most excellent Maiestie on New-yeares day at night last, by the right honourable the Earle of Notingham, Lord high Admirall of England, his seruants. [Simmes' device] Printed by Valentine Sims dwelling at the foote of

Adling hill, neere Bainards Castle, at the signe of the White Swanne, and there to be sold. 1600.

London, 1600.

Lines 2–3 on verso of B3 are an echo of "Midsummer Night's Dream":

"Shoemaker's Holiday":

"Heere sit thee downe upon this flowry banke,
And make a Garland for thy Lacies head."

"Midsummer Night's Dream," IV, 1, 1–4:

"Come, sit thee down upon this flowery bed,
While I thy amiable cheekes do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy."

263. ——

The Pleasant Comedie of Old Fortunatus. As it was plaied before the Queenes Maiestie this Christmas, by the Right Honourable the Earle of Nottingham, Lord high Admirall of England his Seruants. [Device] London Printed by S. S. for William Aspley, dwelling in Paules Churchyard at the signe of the Tygers head. 1600.

London, 1600.

On recto of F4, lines 17–18, Dekker says:

"The Ruby-colored portals of her speech
Were closde by mercy..."

"Venus and Adonis," line 451 has:

"Once more the ruby coloured portal opened,
Which to his speech did honey passage yield."

264. Acherley, Thomas.

The Massacre of Money. [Quotation, 2 lines, device] London Printed by Thomas Creede, for Thomas Bushell. 1602.

London, 1602.

First edition.

This is generally ascribed to Acherley but the authorship has not been proved. This is one of four known copies. Signature B2, line 14 reads:

"Like to a Jewell in an Æthiop's eare";

"Romeo and Juliet," I, 5, 48 has:

"Like a rich jewel in an Ethiope's ear."

265. Chettle, Henry. (d. 1607?)

Englandes Mourning Garment: Worne here by plaine Shepheardes; in memorie of their sacred Mistresse, Elizabeth, Queene of Vertue while shee liued, and Theame of Sorrow, being dead. To which is added the true manner of her Emperiall Funerall. After which foloweth the Shepheards Spring-Song, for entertainement of King Iames our most potent Soueraugne. Dedicated to all that loued the deceased Queene, and honor the liuing King. [Quotation, 1 line, ornament] ¶Printed at London by V. S. for Thomas Millington, and are to be sold at his shop vnder saint Peters Church in Cornhil.

London, [1603]

First edition.

The collection is composed of eulogies on Queen Elizabeth. In the following lines Chettle is supposed to refer to Shakespeare as the author of "Lucrece":

"Nor doth the silver tonged Melicert,
Drop from his honied muse one sable teare,
To mourne her death that graced his desert,
And to his laies opend her Royall eare,
Shepheard remember our Elizabeth,
And sing her Rape, done by that Tarquin, Death."

266. Davies, John, of Hereford. (b. 1565?, d. 1618.)

Microcosmos. The Discovery of the Little World, with the government thereof. [Quotation, 3 lines] By Iohn Davies. [Ornament] At Oxford, Printed by Ioseph Barnes, and are to bee solde in Fleetestreete at the signe of the Turkes head by Iohn Barnes. 1603.

First edition. London, 1603.

Davies refers here to W[illiam] S[hakespeare] and to R[ichard] B[urbage], the great tragic actor of the Globe Company who was also a painter.

267. Marston, John. (b. 1575?, d. 1634.)

The Malcontent. Augmented by Marston. With the Additions played by the Kings Maiesties Servants. Writ-

ten by Ihon Webster. [Ornament] 1604. At London Printed by V. S. for William Aspley, and are to be sold at his shop in Paules Church-yard.

London 1604.

There are three editions of this year.

On Ci recto, lines 30–31, Marston says:

"Your smiles have bin my heaven, your frownes my hell,
O pitty then; Grace should with beauty dwell."

"Midsummer Night's Dream," I, 1, 207–208 has:

"O, then, what graces in my love do dwell,
That he hath turn'd a heaven into a hell."

And again on E2 verso, lines 17–18, Marston writes:

"Illo, ho ho ho, art there old true peny,"

While "Hamlet," I, 5, line 150 has:

"Sayst thou so? art thou there, truepenny?"

268. Chapman, George; Jonson, Ben; Marston, John. Eastward Hoe. As It was playd in the Black-friers. By The Children of her Maiesties Revels. Made by Geo: Chapman. Ben: Ionson. Ioh: Marston. [Ornament] At London Printed for William Aspley. 1605.

London, 1605.

The first edition appeared in this same year but contained matter displeasing to the king and was suppressed. This edition does not contain that passage. It is said that the authors were imprisoned for writing it.

Di verso, lines 36–39, allude to lines in "Hamlet":

"Mary Madam, shee's married by this time to Prentise Goulding, your father, and some one more, stole to Church with 'hem, in all the haste, that the colde meate left at your wedding, might serue to furnish their Nuptiall table."

Compare "Hamlet," I, 2, 180–181:

"Thrift, thrift, Horatio! the funeral bak'd meats
Did coldly furnish forth the Marriage tables."

269. M., T. The Ant, and the Nightingale: Or Father Hubbards Tales [Device] London Printed by T. C. for Tho.

Bushell, and are to be solde by Ieffrey Chorlton, at his Shop at the North doore of Paules, 1604.

London, 1604.

First edition.

On Di verso, line 29, is found an echo of the following lines in "Henry VI," Part II, IV, 2:

"Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er should undo a man?"

270. Armin, Robert.

Foole Vpon Foole, or, Sixe sortes of Sottes. A flat Foole, A leane Foole, A merry Foole, and a Fatt Foole, A cleane Foole, A verrie Foole. Shewing their liues, humours, and behauiours, with their want of witte in their shew of wisdome. Not so strange as true. [Quotation, 2 lines, device] London Printed for William Ferbrand, dwelling in Popes-head Allie neare the Royall Exchange. 1605.

London, 1605.

Second edition.

Armin was a well-known actor in the Shakespeare-Burbage company and an author besides; three other books by him are here described, they are all rare. The first edition of this work appeared in 1600 and the only known copy is listed in Halliwell-Phillipps' "Calendar of Shakespeare Rarities"; this is the only recorded copy of the second edition.

271. ——

(A Nest of Ninnies. London, 1608.)

First edition. London, 1608.

Lacking the title. This is really a revision of "Foole upon Foole," with additions. Apparently the Bodleian has the only other known copy and that is perfect.

On the verso of G3 Armin says:

"Ther are as Hamlet sayes things cald whips in store" but this is not in Shakespeare's "Hamlet" as we know it.

272. ——

The History of the two Maids of More-clacke, VVith the life and simple maner of Iohn in the Hospitall. Played

by the Children of the Kings Maiesties Reuels. VVritten by Robert Armin, seruant to the Kings most excellent Maiestie. [Woodcut of Armin as John of the Hospital] London, Printed by N. O. for Thomas Archer, and is to be sold at his shop in Popes-head Pallace, 1609.

London, 1609.

First edition.

The lines near the bottom of Ci, verso

"tho' not so quaint
As courtly dames or earth's bright treading stars,
They are maids of Moreclack, homely milk-bowl things,
Such as I love and fain would marry well,"

borrow a phrase from "Romeo and Juliet," I, 2, 25:

"At my poor house look to behold this night
Earth treading stars that make dark heaven light."

273. ——

The Italian Taylor, and his Boy. [Woodcut] By Robert Armin, Seruant to the Kings most excellent Maiestie. [Quotation, 1 line] At London printed for T. P. 1609.

London, 1609.

274. Jonson, Ben. (b. 1572, d. 1637.)

Seianus His fall. Written by Ben: Ionson. [Quotation, 2 lines] At London Printed by G. Elld, for Thomas Thorpe. 1605

London, 1605.

First edition.

This play was thoroughly prepared for the press by Jonson himself. There is an address "To the Readers" signed by him, followed by ten pages of commendatory verses, the first by Chapman. There is also an Argument and list of Actors' names. Jonson added copious side notes to show his familiarity with the classics. The play is divided into Acts but not into Scenes and there are no indications of locality. This is one of the copies on large paper.

275. Pilgrimage to Parnassus.

This was the first of three plays written and acted by the students of Cambridge in 1598–1601, the other two were the "Return from Parnassus," Parts I and II. Part II of the "Return" was published

in 1606, but the other two were lost and never published until 1886 when W. D. Macray of the Bodleian Library, Oxford, found the manuscript among some papers there. It was then printed and both plays have allusions to Shakespeare.

276. Return from Parnassus.

The Returne from Pernassus: Or The Scourge of Simony. Publiquely acted by the Students in Saint Iohns Colledge in Cambridge. [Ornament] At London Printed by G. Eld, for Iohn Wright, and are to bee sold at his shop at Christ church Gate. 1606.

London, 1606.

First edition.

This contains references to Shakespeare by name as author of "Venus and Adonis" and "Lucrece"; also Burbage and Kemp, the famous actors, appear in their own persons.

277. Heywood, Thomas (d. 1650.)

The Fayre Mayde of the Exchange: With The pleasant Humours of the Cripple of Fanchurch. Very delectable, and full of mirth. [Ornament] London Printed for Henry Rockit, and are to be solde at the shop in rhe [*sic*] Poultrey vnder the Dyall. 1607.

London, 1607.

First edition.

There are frequent echoes from Shakespeare and on G3, one of the characters says:

"I never read any thing but Venus and Adonis."

The authorship of this play is not fully determined but it is generally assigned to Heywood.

278. Sharpham, Edward. (fl. 1607.)

The Fleire. As it hath beene often played in the Blacke-Fryers by the Children of the Reuells. Written by Edward Sharpham of the Middle Temple, Gentleman. (Ornament) At London, Printed and are to be solde by F. B. in

Paules-Church-yard, at the signe of the Flower de Luce and the Crowne. 1607.

London, 1607.

First edition.

"Henry IV," Part I, 1, 3, 34–35, has

"...And his chin new reap'd
Show'd like a stubble-land at harvest-home."

Here we find on the verso of B3, lines 34–35:

"for his beard was newly cut bare; marry it showed something like a Meadow newly mowed: stubble, stubble."

On Ei verso, lines 15–16, there is an allusion to "Midsummer Night's Dream":

"Faith like Thisbe in the play, a has almost kil'd himselfe with the scabberd."

279. Beaumont, Francis.

The Woman Hater. As it hath beene lately Acted by the Children of Paules. [Ornament] London Printed, and are to be sold by John Hodgets in Paules Church-yard. 1607.

London, 1607.

There are two editions of this year; we cannot determine which is the earlier. In this play on the recto of D2 are these lines:

"*Laza:* Let me not fall from my selfe; speake I am bound to hear."

Count: So art thou to revenge, when thou shalt heare the fish head is gone, and we know not whither."

These lines are a quotation in a burlesque manner from "Hamlet," I, 5:

"*Hamlet:* Speak, I am bound to hear.

Ghost: So art thou to revenge, when thou shalt hear."

280. Heywood, Thomas. (b. 1575?, d. 1650.)

The Rape of Lucrece. A True Roman Tragedie. With the seuerall Songes in their apt places, by Valerius, the merrie Lord amongst the Roman Peeres. Acted by her Maiesties Seruants at the Red Bull, neere Clarkenwell. Written by Thomas Heywood. [Device] London

Printed for I. B. and are to be solde in Paules-Church-yard at the Signe of the Pide-Bull. 1608.

London, 1608.

First edition.

The Address to the Reader shown here contains the celebrated account of the dishonest publishing of plays during Shakespeare's time which has been so often quoted. In some of his other works Heywood mentions the use of stenography and gives the only known account of Shakespeare's wrath at the dishonest use of his name by booksellers for commercial purposes.

281. Davies, John of Hereford. (b. 1565?, d. 1618.)

The Scourge of Folly. Consisting of satyricall Epigramms, and others in honor of many noble and worthy Persons of our Land. Together With a pleasant (though discordant) Descant vpon most English Prouerbes: and others. At London printed by E. A. for Richard Redmer sould at his shop at ye west gate of Paules.

First edition. London, [1611?].

Among the poems to various persons are verses to Sir Thomas Lucy, the owner of Charlecote Hall; to Robert Armin an actor in the Globe Company, etc. On Pages 76 and 77 is the well-known sonnet to Shakespeare.

282. Heywood, Thomas. (b. 1575?, d. 1650.)

An Apology For Actors. Containing three briefe Treatises. 1 Their Antiquity. 2 Their ancient Dignity. 3 The true use of their quality. Written by Thomas Heywood. [Quotation, 1 line] London, Printed by Nicholas Okes. 1612.

London, 1612.

The "less volume" to which Heywood refers is "The Passionate Pilgrim," originally published as Shakespeare's in 1599, but containing many things not by Shakespeare. It was reprinted in 1612 by Jaggard, still as by Shakespeare, and contained in addition, under his name, "Two love epistles, the first from Paris to Helen and Helen's answer back again to Paris," which were really written by Thomas Heywood and published in his "Troia Britannica," carelessly printed by Jaggard in 1609. In the "Apology for Actors," Heywood states that Shakespeare was much offended that Jaggard, unknown to him, should have presumed to make so bold with his

name. The result of this vigorous protest was that Jaggard dropped Shakespeare's name from the title-page of "The Passionate Pilgrim."

These two epistles were reprinted as Shakespeare's in "Poems," 1640, and in most collections of his poems until 1766 when Dr. Richard Farmer pointed out that they were by Heywood and not Shakespeare.

283. WEBSTER, JOHN. (b. 1580, d. 1625?)

The White Divel, or, The Tragedy of Paulo Giordano Ursini, Duke of Brachiano, With The Life and Death of Vittoria Corombona the famous Venetian Curtizan. Acted by the Queenes Maiesties Seruants. Written by Iohn Webster. [Quotation, 1 line] London, Printed by N. O. for Thomas Archer, and are to be sold at his Shop in Popes head Pallace, neere the Royall Exchange. 1612.

London, 1612.

First edition.

Besides the direct reference to Shakespeare by name on the verso of A2, lines 22–25, there are several parallel passages as follows:

G4 recto, lines 31–34:

"You did name your Dutchesse.
Whose death God pardon.
Whose death God revenge on thee most godlesse Duke."

"Richard III," I, 3, 135–137:

"*Glo:* Poor Clarence did forsake his father, Warwick;
Ay, and forswore himself, — which Jesu pardon!
Q. Mar: Which God revenge!"

Li verso, lines 19–22:

"Call for the Robin-Red-breast and the wren,
Since ore shadie groves they hover,
And with leaves and flowres doe cover
The friendlesse bodies of unburied men."

"Cymbeline," IV, 2, 224:

"The ruddock would with charitable bill...
..... bring thee all this;
Yea, and furred moss besides, when flowers are none,
To winter-ground thy corse."

Li verso, lines 2–3:

"There's Rosemarie for you, and Rue for you,
Hearts-ease for you."

"Hamlet," IV, 5, 175–177:

"There's rosemary, that's for remembrance;
Pray, love, remember; and there is pansies, that's for thoughts."

284. H. A.

The Scourge of Venus. Or, The wanton Lady. With the Rare Birth of Adonis. Written by H. A. London Printed by Nicholas Okes dwelling neere Holborne-bridge. 1613.

London, 1613.

First edition.

This is the only copy known. Written in direct imitation of Shakespeare's "Venus and Adonis," and in the same metre. Thomas Heywood in his "Brazen Age," 1613, states that this work was written by him and brazenly stolen from him by Henry Austin. "They were things which out of my juniority and want of judgement, I committed to the view of some private friends, but with no purpose of publishing, or further communicating them. Therefore I would entreat that Austin, for so his name is, to acknowledge his wrong to me in showing them and his own impudence and ignorance in challenging them. But, courteous reader, I can only excuse him in this, that this is the Brazen Age."

285. B., W.

The Philosophers Banquet. Newly Furnished and decked forth with much variety of many seuerall Dishes, that in the former Seruice were neglected. Where now not onely Meates and Drinks of all Natures and Kindes are serued in, but the Natures and Kindes of all disputed of. As further, Dilated by Table-conference, Alteration and Changes of States, Diminution of the Stature of Man, Barrennesse of the Earth, with the effectes and causes thereof, Phisically and Philosophically. The second Edition, Newly corrected and inlarged, to almost as much more. By W. B. Esquire. London, Printed by T. C. for Leonard Becket, and are to bee solde at his shoppe in the Temple, neere the Church. 1614.

London, 1614.

Second edition.

No copy of the first edition, 1609, is known; and we can trace but four other copies of this edition.

On Page 150, lines 6–11 is:

"Truly intending what the Trag. Q. but fainedly spoke,
'In second husband let me be accurst,

None weds the second, but who kills the first,
A second time I kill my husband dead,
When second husband kisses me in bed.'"

"Hamlet," III, 2:

"In second Husband let me be accurst,
None wed the second, but who kill'd the first.

A second time I kill my Husband dead,
When second Husband kisses me in bed."

286. BROOKE, CHRISTOPHER. (d. 1628.)

The Ghost of Richard The Third. Expressing himselfe in these three Parts. 1 His Character. 2 His Legend. 3 His Tragedie. Containing more of him then hath been heretofore shewed; either in Chronicles, Playes, or Poems. [Quotation, 1 line] Printed by G. Eld: for L. Lisle: and are to be sold in Paules Church-yard at the signe of the Tygers head. 1614. London, 1614.

First edition.

The only other perfect copy recorded, is in the Bodleian Library, Oxford.

On D2 recto are the following lines in praise of Shakespeare:

"To him that Impt my fame with Clio's Quill;
Whose Magick rais'd me from Obliuions den;
That writ my Storie on the Muses Hill;
And with my Actions Dignifi'd his Pen:
He that from Helicon sends many a Rill;
VVhose Nectared Veines, are drunke by thirstie Men:
Crown'd be his Stile, with Fame; his Head, with Bayes;
And none detract, but gratulate his Praise."

287. FREEMAN, THOMAS.

Rubbe, and A great Cast. Epigrams By Thomas Freeman, Gent. [Quotation, 2 lines, ornament] Imprinted at London, and are to bee sold at the Tigers Head. 1614.

First edition. London, 1614.

On K2 verso and K3 recto is an epigram on Shakespeare which reads:

"Shakespeare, that nimble Mercury thy braine,
Lulls many hundred Argus-eyes asleepe,
So fit, for all thou fashionest thy vaine,

At th'horse-foote fountaine thou hast drunk full deepe,
Vertues or vices theme to thee all one is:
Who loues chaste life, there's Lucrece for a Teacher:
Who list read lust there's Venus and Adonis,
True modell of a most lascivious leatcher.
Besides in plaies thy wit windes like Meander:
When needy new-composers borrow more
Thence Terence doth from Plautus or Menander.
But to praise thee aright I want thy store:
Then let thine owne works thine owne worth vpraise,
And help t'adorne thee with deserued Baies."

288. Breton, Nicholas. (b. 1545, d. 1626.)

A Poste with a Packet of Mad Letters. [Woodcut] London, Printed by William Stansby, for Iohn Smethwicke, and Iohn Marriot, and are to be sold in Saint Dunstans Church-yard in Fleetstreet. 1620.

London, 1620.

The first edition of this appeared in 1603. The Allusion to "Henry IV," Part II, is found on both sides of Signature Ci.

289. Jonson, Ben. (b. 1573, d. 1637.)

The Workes of Beniamin Jonson. [Quotation, 3 lines] Imprinted at London by Will Stansby Ano D. 1616. Guliel. Hole fecit.

London, 1616.

First edition.

(With)

The Workes of Beniamin Jonson. [Quotation, 3 lines] London. Printed by Richard Bishop, and are to be sold by Andrew Crooke, in St. Paules, Church-yard. Ano. D. 1640.

London, 1640.

Second edition.

The first edition was prepared for the press by Jonson himself. His plays were not nearly as popular as those of Shakespeare, and their commercial value was much less. For this reason the proprietors of the theatres allowed Jonson to print his plays, and ten of them were issued in quarto form before this collected edition was published. He saw all but one of them through the press. None of these Jonson quarto plays printed before 1616 reached a

second edition, while nearly all the Shakespeare quartos of the same period ran through several editions. The Prologue to "Every Man in His Humor" appeared first in this folio edition and was evidently written not long before its publication. It contains somewhat critical allusions to Shakespeare's "Winter's Tale," "Henry VI," "Henry V," "Cymbeline," and "Tempest."

290. Robinson, Thomas. (fl. 1622.)

The Anatomie of the English Nunnery at Lisbon in Portugall: Dissected and laid open by one that was sometime a yonger Brother of the Couent: Who (if the grace of God had not preuented him) might haue growne as old in a wicked life as the oldest amongst them. Published by Authoritie. [Engraved plate] Are to bee sould by R. Milbourne and Philemon Stephens. 1623.

N. p., 1623.

This was first published in 1621. The Shakespeare allusion is on Page 17, lines 5–8:

"Then after supper it is usuall for him to reade a little of Venus and Adonis, the jests of George Peele, or some such scurrilous book."

291. Burton, Robert. (b. 1576, d. 1639.)

The Anatomy of Melancholy. VVhat it is. VVith all the kindes, causes, symptomes, prognostickes, and severall Cures of it. In three maine Partitions with their seuerall Sections, Members, and Subsections Philosophically, Medicinally, Historically, Opened and cut up. By Democritus Iunior. With a Satyricall Preface, conducing to the following Discourse. [Quotation, 2 lines] At Oxford, Printed by Iohn Lichfield and Iames Short, for Henry Cripps. Anno Dom. 1621.

London, 1621.

First edition.

On Page 26 are the following lines referring to "Comedy of Errors":

"The whole world plaies the foole, we haue a new Theatre, a new Sceane, a new comedy of errors, a new company of personat Actors."

292. ——

The Anatomy of Melancholy: What it is. With all the kindes, causes, symptomes, prognosticks, and severall cures of it. In three maine partitions, with their severall sections, members, and subsections. Philosophically, medicinally, historically opened and cut up, by Democritus Junior. With a Satyricall Preface, conducing to the following Discourse. The second Edition, corrected and augmented by the Author. [Quotation, 2 lines] At Oxford, Printed by John Lichfield and James Short, for Henry Cripps. Ao. Dom., 1624.

London, 1624.

Second edition.

This and later editions, contain several allusions to Shakespeare's works not in the first edition.

293. Taylor, John.

Sir Gregory Nonsence. His News from no place. London, 1622.

The original edition is not found in this country so we show Taylor's collected Works, 1630, where the pamphlet is included. Taylor says:

"So ending at the beginning, I say as it is applawsfully written and commended to posterity in the Midsummer nights dreame. If we offend, it is with our good will, we came with no intent, but to offend, and show our simple skill."

The reference is to "Midsummer Night's Dream," V. 1, 108–111, where Quince says:

> "If we offend, it is with oure good will.
> That you should thinke, we come not to offend,
> But with good will. To show our simple skill,
> That is the true beginning of our end."

294. ——

Heads of all Fashions, Being, A Plaine Desection or Definition of diverse, and sundry sorts of heads, Butting, Jetting, or pointing at vulgar opinion. And Allegorically shewing the Diversities of Religion in these distempered times. Now very lately written, since Calves-Heads came

in Season. [Woodcuts of various heads] London Printed for Iohn Morgan, to be sold in the Old-baily, 1642.

London, 1642.

First edition.

Attributed to John Taylor, the water poet. Among the heads shown on the title-page is one of Shakespeare, or, at least, one very suggestive of the portrait in the First Folio.

295. Wily Beguiled.

A Pleasant Comedie, Called Wily Beguilde. The chiefe Actors are these: A Poore Schollar. Rich foole, and a Knaue at a shift. [Device] London, Printed by Elizabeth Allde, for Thomas Knight, and are to be sold at his shop in Pauls Church-yard, at the signe of the Holy Lambe. 1630.

London, 1630.

Third edition.

The first edition was in 1606 but Furnivall thinks it was acted as early as 1597. There are several echoes of Shakespeare; the two most important are:

Ii verso, lines 25–30:

"In such a night did Paris win his love.
In such a night Æneas prou'd unkind.
In such a night did Troilus court his deare.
In such a night faire Phillis was betraid.
Ile proue as true as ever Troylus was.
And I as constant as Penelope."

This is modelled on "Merchant of Venice," Act V, scene 1.

I 3 recto, lines 21–22:

"I am vndone, I am robd, my daughter, my money!
Which way are they gone?"

"Merchant of Venice," II, 8, lines 15–17:

"My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!"

296. Stow, John. (b. 1525?, d. 1605.)

Annales, Or, A Generall Chronicle of England. Begun by Iohn Stow: Continued and Augmented with matters

Forraigne and Domestique, Ancient and Moderne, vnto the end of this present yeere, 1631. By Edmund Howes, Gent. Londini, Impensis Richardi Meighen, 1631.

London, 1631.

The first edition appeared in 1580 but did not contain these references to Elizabethan matters, which appeared for the first time in Howes' continuation of 1615.

"Our moderne and present excellent Poets... I have orderly set downe (viz) George Gascoigne Esquire,...Sir Philip Sidney Knight, ... Sir Frauncis Bacon Knight,...Maister George Chapman gentleman,...M. Willi. Shakespeare gentleman, Samuell Daniell Esquire," etc.

On Folio 1003 is an account of the burning of the Globe playhouse when Burbage was playing "Henry VIII."

297. ——

A Survay of London. Contayning the Originall Antiquity, Increase, Moderne estate, and description of that Citie, written in the yeare 1598, by Iohn Stow Citizen of London. Also an Apologie (or defence) against the opinion of some men, concerning that Citie, the greatnesse thereof. With an Appendix, containing in Latine, Libellum de situ & nobilitate Londini: Written by William Fitzstephen, in the raigne of Henry the second [Device]. Imprinted by Iohn Wolfe, Printer to the honorable Citie of London: And are to be sold at his shop within the Popes head Alley in Lombard street. 1598.

London, 1598.

First edition.

An exhaustive and invaluable record of Elizabethan London. There is a very brief reference to the theatres, bull-baiting, etc.

298. Jonson, Ben. (b. 1572, d. 1637.)

The Nevv Inne, Or, The light Heart. A Comedy. As it was neuer acted, but most negligently play'd, by some,

the Kings Seruants. And more squeamishly beheld, and censured by others, the Kings Subiects. 1629. Now, at last, set at liberty to the Readers, his Maties. Seruants, and Subiects, to be judg'd. 1631. By the Author, B. Ionson. [Quotation, 2 lines] London, Printed by Thomas Harper, for Thomas Alcorne, and are to be sold at his shop in Pauls Church-yeard, at the signe of the greene Dragon. MDCXXXI.

London, 1631.

First edition.

This was not included in the collected edition of his works in 1640. The allusion to "Pericles" appears in the Ode at the end of the play:

"No doubt some mouldy tale
Like Pericles..."

299. Brathwaite, Richard. (b. 1588?, d. 1673.)

The English Gentlewoman, drawne out to the full Body: Expressing, What Habilliments doe best attire her, What Ornaments doe best adorne her, What Complements doe best accomplish her. By Richard Brathwait Esq. [Quotation, 1 line] London, Printed by B. Alsop and T. Fawcet, for Michael Sparke, dwelling in Greene Arbor. 1631.

London, 1631.

First edition.

This refers to Shakespeare in the section where suitable books for women are discussed; the author says:

"Thirdly, Books treating of light subjects, are Nurseries of wantonesse... *Venus* and *Adonis* are unfitting Consorts for a Ladies bosome."

300. Massinger, Philip. (b. 1583, d. 1640.)

The Emperour of The East. A Tragæ-Comoedie. The Scæne Constantinople. As it hath bene diuers times acted, at the Black-friers, and Globe Play-houses, by the Kings Maiesties Seruants. Written by Philip Massinger. [Or-

nament] London, Printed by Thomas Harper, for Iohn Waterson, Anno 1632. London, 1632.

First edition.

In the introductory verses on A3 appear the following lines:

"Read Johnson, Shakespeare, Beaumont, Fletcher, or
Thy neat-limnd peeces, skilfull Massinger."

There are numerous resemblances throughout to the play of "Othello," besides the following:

"Othello," III, 3, 341:

"I found not Cassio's kisses on her lips."

Massinger, Ki recto, line 4:

"Mee thinks I finde Paulinus on her lips."

301. CHAPMAN, GEORGE, and SHIRLEY, JAMES.

The Ball. A Comedy, As it vvas presented by her Majesties Servants, at the private House in Drury Lane. Written by George Chapman, and James Shirly. [Ornament] London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke. 1639. London, 1639

First edition.

Contains one of the numerous allusions to "Venus and Adonis" which occur in contemporary literature; indeed it is as a poet and not as a dramatist that Shakespeare was most esteemed by his contemporaries.

The allusion is in Act IV, Scene 3:

Luc.: I'll fetch you a book to swear by.
Win.: Let it be *Venus and Adonis,* then,
Or Ovid's wanton *Elegies*...

302. BANCROFT, THOMAS. (fl. 1633–1658.)

The Gluttons Feaver. VVritten by Thomas Bancroft. [Ornament] London, Printed by Iohn Norton, for William Cooke, and are to be sold at his shop, at Furnivals-Inne gate, in Holborne. 1633. London, 1633.

First edition.

One of four known copies. On A2 recto, lines 19–22, appear these lines:

"Tis not for all to reach at Shakespeares height,
Or thinke to grow to solid Johnsons weight,
To bid so faire as Chapman for a fame,
Or match (your family) the Beaumonts name."

303. Prynne, William. (b. 1600, d. 1669.)

Histrio-Mastix. The Players Scourge, or, Actors Tragaedie, Divided into Two Parts. Wherein it is largely evidenced, by divers Arguments, by the concurring Authorities and Resolutions of sundry texts of Scripture; of the whole Primitive Church, both under the Law and Gospell;...[8 lines] That popular Stage-playes...are sinfull, heathenish, lewde, ungodly Spectacles, and most pernicious Corruptions;... [8 lines] By William Prynne, an Vtter-Barrester of Lincolnes Inne [12 lines] London, Printed by E. A. and W. I. for Michael Sparke, and are to be sold at the Blue Bible, in Greene Arbour, in little Old Bayly. 1633.

London, 1633.

For this book and chiefly for the reference on page 708 to the acting of people of quality, Prynne was sentenced by the Star Chamber to pay a fine of £5,000 to the King, to be degraded from the law and to lose his ears in the pillory; it was also ordained that this leaf be cancelled but it is found in this copy. **6 verso, contains the well known notes about the large sale of plays, it is probable that the second note refers to the second collected edition of Shakespeare's plays, the Folio of 1632.

304. Habington, William. (b. 1605, d. 1654.)

Castara. The first part. [Quotation, 3 lines; ornament] London, Printed by Anne Griffin for William Cooke, and are to bee sold at his shop neare Furnivals Inne gate in Holburne. 1634.

[With]

Castara. The second part. [Quotation, 2 lines; ornament] London, Printed by Anne Griffin for William Cooke, and are to be sold at his shop neare Furnivals Inne Gate in Holburne. 1634.

London, 1634.

First edition of both parts.

On Page 52 is a poem "To a Friend Inviting him to a meeting upon promise" in which occur the following lines:

"Of this wine should Prynne
Drinke but a plenteous glasse, he would beginne
A health to Shakespeares ghost."

This allusion is to William Prynne, the author of "Histrio-Mastix," which is a Puritan attack on players and plays.

305. HEYWOOD, THOMAS. (b. , d. 1650?)

The Hierarchie of the blessed Angells. Their Names, orders and Offices. The fall of Lucifer with his Angells Written by Tho: Heywood [Quotation, 1 line] London Printed by Adam Islip 1635. T. Cecill sculp:

London 1635.

On page 206 are references by name to the poets of the period including Shakespeare.

306. CAMDEN, WILLIAM.

Remaines concerning Britaine: [8 lines] Written by William Camden Esquire, Clarenceux, King of Arms, Surnamed the Learned. The fift Impression, with many rare Antiquities never before imprinted. By the industry and care of John Philipot, Someset Herald. London, Printed by Thomas Harper, for John Waterson, and are to be sold at his shop in Pauls Church-yard, at the signe of the Crowne, 1637.

London, 1637.

The first edition of this book was issued in 1605, and it is interesting to find Shakespeare included with such famous names so early. Spenser and Sidney were famous before Shakespeare was known at all.

"These may suffice for some Poeticall descriptions of our ancient Poets; if I would come to our time, what a world could I present to you out of Sir Philip Sidney, Ed. Spencer, Samuel Daniel, Hugh Holland, Ben. Jonson, Th. Campion, Mich. Drayton, George Chapman, Iohn Marston, William Shakespeare, and other most pregnant witts of these our times, whom succeeding ages may justly admire."

307. D'Avenant, Sir William. (b. 1606, d. 1668.)

Madagascar; With Other Poems. By W. Davenant. [Ornament] London, Printed by John Haviland for Thomas Walkly, and are to be sold at his shop at the Flying Horse neare Yorke house. 1638

London, 1638.

First edition.

The Ode "In Remembrance of Master William Shakespeare," on page 37, is said to have been written by Davenant when eleven years of age; he was, however, poet-lauriate and 32 years old when the Ode was first printed.

Davenant and Dryden collaborated in the adaptation of the "Tempest," which was first printed in 1670. In the preface, Dryden says: "I do not set a value on anything I have written in this play, but out of gratitude to the memory of Sir William Davenant, who did me the honor to join me with him in the alteration of it. It was originally Shakespeare's, a poet for whom he had a particularly high veneration, and whom he first taught me to admire."

308. Jonson, Ben. (b. 1572, d. 1637.)

Ionsonus Virbius: Or, The Memorie of Ben: Johnson Revived By the Friends of the Muses. [Ornament] London, Printed by E. P. for Henry Seile, and are to be sold at his shop, at the Tygers Head in Fleetstreet, Over-against Saint Dunstans Church. 1638

London, 1638.

This is a collection of poems on Ben Jonson issued after his death by the best poets of the day. It contains the following allusions to Shakespeare:

Page 29 (repeated), lines 18–19:

"And though that dust being Shakspears thou might'st have
Not his roome, but the Poet for thy grave;"

Page 33, lines 7–8:

"Who without Latine helps had'st been as rare
As Beaumont, Fletcher, or as Shakespeare were:"

Page 43, lines 6–7:

"Yet, Shakespeare, Beaumont, Johnson, these three shall
Make up the Jem in the point Verticall."

Page 56, lines 1–2:

"Shakespeare may make griefe merry, Beaumonts stile
Ravish and melt anger into a smile;"

Page 60, lines 16–17:

"That Latine Hee reduc'd, and could command
That which your Shakespeare scarce could understand?"

Page 64, lines 8–10:

"Nec geminos vates, nec Te Shakspeare silebo
Aut quicquid sacri nostros conjecit in annos
Consilium Fati."

309. NABBES, THOMAS. (b. 1605, d. 1641?)

Totenham Court. A Pleasant Comedie: Acted in the Yeare MDCXXXIII. At the private House in Salisbury-Court. The Author Thomas Nabbes. [Ornament] At London, Printed by Richard Oulton, for Charles Greene; and are to be sold at the Signe of the White Lyon, in Pauls Church-yard. 1638.

London, 1638.

First edition.

In Act I, Scene 3, James says:

"Hang cases and bookes that are spoy'l with them. Give me Johnson and Shakespeare: there's learning for a gentleman."

310. BANCROFT, THOMAS. (fl. 1633–1658.)

Tvvo Bookes of Epigrammes, and Epitaphs. Dedicated to two top-branches Of Gentry: Sir Charles Shirley, Baronet, and William Davenport, Esquire. Written by Thomas Bancroft. London: Printed by I. Okes, for Matthew Walbancke, and are to be sold at his shop in Grayes-Inne-gate 1639.

London, 1639.

First edition.

On the verso of D2 are two epigrams on Shakespeare.

311. BROME, RICHARD. (d. 1652?)

The Antipodes: A Comedie. Acted in the yeare 1638. by the Queenes Majesties Servants, at Salisbury Court in Fleet-street. The Author Richard Brome. [Quotation, 1 line] London: Printed by J. Okes, for Francis Con-

stable, and are to be sold at his shops in Kings-street at the signe of the Goat, and in Westminster-hall. 1640.

London, 1640.

First edition.

On the recto of C2, lines 31–36, is the following mention of Shakespeare:

"I tell thee
These lads can act the Emperors lives all over,
And Shakespeares Chronicled histories, to boot,
And were that Caesar, or that English Earle,
That lov'd a Play and Player so well now living,
I would not be out-vyed in my delights."

312. Wits Recreations.

Wits Recreations. Containing, 630. Epigrams. 160: Epitaphs. Variety of Fancies and Fantasticks. Good for Melancholly humours. [Quotation, 1 line] London, Printed by Thomas Cotes, for Humphry Blunden at the Castle in Corn-Hill. 1641.

London, 1641.

This was first issued in 1640 and both editions contain the well known poem on Shakespeare by William Basse; it was included in the Poems of Beaumont, 1653. There is also a reference to Shakespeare on the verso of C7.

313. Baker, Sir Richard.

A Chronicle of the Kings of England From the Time of the Romans Goverment unto the Raigne of our Soveraigne Lord King Charles Containing all Passages of State & Church, With all other Observations proper for a Chronicle. Faithfully Collected out of Authours Ancient and Moderne; & digested into a new Method By Sir. R. Baker Knight London Printed for Daniel Frere, and are to be sold at his Shop, at the Red Bull in Little Brittaine. 1643.

London, 1643.

First edition.

On page 120 appears:

"For writers of Playes, and such as had been Players themselves,

William Shakespeare and Benjamin Johnson have specially left their Names recommended to Posterity."

Also in the Index, see:

"William Shakespeare an excellent writer of Comedies."

314. Great Assises.

The Great Assises Holden in Parnassus by Apollo and His Assessours: At which Sessions are Arraigned Mercurius Britanicus. [11 lines, names of newspapers, etc, ornament] London, Printed by Richard Cotes, for Edward Husbands, and are to be sold at his Shop in the Middle Temple, 1645.

London, 1645.

Francis Bacon was the Chancellor, Sir Philip Sidney the High Constable, the twelve jurors were headed by George Wither, who was foreman, and include Shakespeare, Drayton, etc. The other characters mentioned include the various literary lights of the period and earlier, and the Malefactors are the newspapers, etc., of the day. Shakespeare is mentioned as follows:

"Shakespear's a Mimicke, Massinger a Sot,
Heywood for Aganippe takes a plot."

315. Milton, John. (b. 1608, d. 1674.)

Poems of Mr. John Milton, both English and Latin, Compos'd at several times. Printed by his true Copies The Songs were set in Musick by Mr. Henry Lawes Gentleman of the Kings Chappel, and one of His Maiesties Private Musick. [Quotation, 3 lines] Printed and publish'd according to Order. London, Printed by Ruth Raworth for Humphrey Moseley; and are to be sold at the signe of the Princes Arms in Pauls Church-yard. 1645.

London, 1645.

First collected edition.

With epitaph on Shakespeare which first appeared among the commendatory verses attached to the Second Folio, 1632; it was also included in the unauthorized edition of Shakespeare's Poems, 1640.

316. Suckling, Sir John. (b. 1609, d. 1641.)

Fragmenta Aurea. A Collection of all the Incomparable Peeces, Written By Sir John Suckling. And published by a Friend to perpetuate his memory. Printed by his owne Copies. London, Printed for Humphrey Moseley, and are to be sold at his shop, at the Signe of the Princes Armes in St. Pauls Churchyard. MDCXLVI.

London, 1646.

First edition.

The first nine lines of the poem "A Supplement of an imperfect Copy of Verses of Mr. Wil. Shakespears," on Page 29 are from Shakespeare's "Lucrece," which was first published in 1594. They differ, however, from the lines as given in that edition and reprinted in "England's Parnassus," 1600. Suckling was a great admirer of Shakespeare and refers to him in several places.

317. Beaumont, Francis, and Fletcher, John.

Comedies and Tragedies Written by Francis Beaumont and Iohn Fletcher Gentlemen. Never printed before, And now published by the Authours Originall Copies. [Quotation, 1 line] London, Printed for Humphrey Robinson, at the three Pidgeons, and for Humphrey Moseley at the Princes Armes in St. Pauls Churchyard. 1647

London, 1647.

First edition.

The introductory matter has numerous references to Shakespeare. In the dedication to the Earl of Pembroke, the authors say, referring to the dedication of the first collected edition of Shakespeare's Plays, 1623, to Lord Pembroke and his brother:

"Directed by the example of some who once steered in our quality and so fortunately aspired to choose your Honour, joined with your (now glorified) brother, Patrons to the flowing compositions of the then expired sweet Swan of Avon, Shakespeare."

In the commendatory poems, various writers mention Shakespeare as follows:

"Twixt Jonson's grave and Shakespeare's lighter sound
His muse so steered that something still was found," etc.

Cartwright says of Fletcher:

> "Shakespeare to thee was dull, whose best jest lies
> I'th Lady's questions and the Fool's replies.
> Nature was all his art; thy vein was free
> As his, but without his scurility."

Birkenhead says:

> "Brave Shakespeare flowed, yet had his ebbings too,
> Often above himself, sometimes below."

318. Corbet, Richard. (b. 1583, d. 1635.)

Certain Elegant Poems, Written By Dr. Corbet, Bishop of Norwich. London, Printed by R. Cotes for Andrew Crooke at the Green Dragon in Pauls Church-yard, 1647.

London, 1647.

First edition.

In "Iter Boreale," Corbet gives us the information that Richard Burbage created the part of Richard III; the quotation "A horse! a horse!" was one of the most popular lines in Shakespeare's plays.

319. Milton, John. (b. 1608, d. 1674.)

Eikonoklastes in Answer To a Book Intitl'd Eikon Basilike, The Portrature of his Sacred Majesty in his Solitudes and Sufferings. The Author I. M. [Quotation, 13 lines] Published by Authority. London, Printed by Matthew Simmons, next dore to the gilded Lyon in Aldersgate street. 1649.

London, 1649.

First edition.

On Page 11, is the statement that Shakespeare was "the Closet Companion of King Charles' solitudes," i. e., in prison.

320. Sheppard, Samuel.

Epigrams Theological, Philosophical, and Romantick. Six Books, also the Socratick Session, or The Arraignment and Conviction, of Julius Scaliger, with other Select

Poems. By S. Sheppard. London, Printed by G. D. for Thomas Bucknell, at the Signe of the Golden Lion in Duck-Lane, 1651.

London, 1651.

First edition.

Epigram 17 on Pages 150 bis to 154, is an enthusiastic tribute to Shakespeare. There are also other mentions of him in the collection.

321. Brome, Richard. (b. , d. 1652.)

A Joviall Crew: Or, The Merry Beggars. Presented in a Comedie, at The Cock-pit in Drury-Lane, in the yeer 1641. Written by Richard Brome. [Quotation, 1 line, ornament] London: Printed by J. Y. for E. D. and N. E. and are to be sold at the Gun in Ivy-Lane. 1652.

London, 1652.

First edition.

Among the commendatory poems is one by J. Tatham, which gives the unfavorable opinion of certain wits in regard to the great dramatists.

322. Cotgrave, John.

The English Treasury of Wit and Language, collected Out of the most, and best of our English Drammatick Poems; Methodically digested into Common Places For Generall Use. By John Cotgrave Gent. [Quotation, 1 line] London, Printed for Humphrey Moseley, and are to be sold at his Shop at the sign of the Princes Arms in S. Pauls Church-yard, 1655.

London, 1655.

First edition.

This anthology is arranged by subject and contains about 130 quotations from Shakespeare. These quotations are taken from 27 of his plays, the most quoted being: "Hamlet," 18; "Timon of Athens," 11; "Merchant of Venice," 9; "Measure for Measure," 9; "Troilus and Cressida," 8. The 10 plays not quoted are chiefly the early ones.

323. Dugdale, Sir William. (b. 1605, d. 1686.)

The Antiquities of Warwickshire Illustrated; From Records, Leiger-Books, Manuscripts, Charters, Evidences, Tombes, and Armes: Beautified With Maps, Prospects and Portraictures By William Dugdale. [Quotation, 2 lines, Printer's mark.] London; Printed by Thomas Warren, in the year of our Lord God, M.DC. LVI.

First edition. London, 1656.

There are notices of Shakespeare at Page 523; and on Page 520 is the first reproduction of his monument at Stratford. His wife, daughter Susanna, son-in-law John Hall, and others are mentioned on Page 518.

324. Massinger, Philip; Middleton, Thomas, and Rowley, William.

The Excellent Comedy, called The Old Law: Or A new way to please you. By Phil. Massinger. Tho. Middleton. William Rowley. Acted before the King and Queene at Salisbury House, and at severall other places, with great Applause. Together with an exact and perfect Catalogue of all the Playes, with the Authors Names, and what are Comedies, Tragedies, Histories, Pastoralls, Masks, Interludes, more exactly Printed then ever before. London, Printed for Edward Archer, at the signe of the Adam and Eve, in Little Britaine. 1656. London, 1656.

First edition.

The last eight leaves contain a list of "all the Plaies that were ever printed." It contains all Shakespeare's genuine plays except "King Lear," but "Cymbelona," "John of England," "Troilus and Cressida," and "Timon of Athens," are entered anonymously. In addition, the following spurious plays, some of them by well-known authors, appear under his name:

Arraignment of Paris
Cromwell's History
Hoffman
London Prodigall
Mucidorus
Roman Actor
Trick to catch the old one
Chances
Hieronimo, both parts
King John of England, both parts
Merry Devil
Puritan Widow
Yorkshire Tragedy

325. Fuller, Thomas. (b. 1608, d. 1661.)

The History of the Worthies of England, Who for Parts and Learning have been eminent in the several Counties. Together With An Historical Narrative of the Native Commodities and Rarities in each County. Endeavored by Thomas Fuller, D.D. London, Printed by J. G. W. L. and W. G. for Thomas Williams, and are to be sold at the sign of the Bible in Little Britain. MDCLXII.

London, 1662.

First edition.

On page 126 is found the first biographical notice of Shakespeare; it does not give the date of his birth and says he died in "16—". The notice appears in the section on Warwickshire.

326. Flecknoe, Richard. (b. ?, d. 1678.)

Love's Kingdom. A Pastoral Trage-Comedy. Not as it was Acted at the Theatre near Lincolns-Inn, but as it was written and since corrected By Richard Flecknoe. With a short Treatise of the English Stage, &c. by the same Author. [Ornament] London, Printed by R. Wood for the Author, 1664.

London, 1664.

In the essay which is printed at the end of "Love's Kingdom," 1664, Flecknoe not only compares the great English dramatists but mentions the actors, Field and Burbage.

327. Kirkman, Francis. (b. 1632.)

The Wits, or, Sport upon Sport. In Selected Pieces of Drollery, Digested into Scenes by way of Dialogue. Together with Variety of Humours of several Nations, fitted for the Pleasures and Content of all Persons, either in Court, City, Country, or Camp. The like never before Published. Part I. London, Printed by E. C. for Francis Kirkman, next Door to the Sign of the Princes Arms, in St. Pauls Church-Yard. 1672.

London, 1672.

328. Gesta Grayorum.

Gesta Grayorum: Or, the History Of the High and mighty Prince, Henry Prince of Purpoole, Arch-Duke of Stapulia and Bernadia, [6 lines] Who Reigned and Died, A. D. 1594. Together with A Masque, as it was presented (by His Highness's Command) for the Entertainment of Q. Elizabeth; who, with the Nobles of both Courts, was present thereat. London, Printed for W. Canning, at his Shop in the Temple-Cloysters, MDCLXXXVIII. Price, one Shilling.

London, 1688.

First edition.

On Page 22 is an account of festivities at Gray's Inn in which there was such crowding and tumult on the stage by "worshipful persons that might not be displaced and gentlewomen whose sex priviledged them from violence" that the visiting embassy from the Temple was obliged to leave.

Afterwards dancing and revelling were started, "and after such Sports, a Comedy of Errors (like to Plautus his Menechmus), was played by the Players. So that night was begun, and continued to the end, in nothing but Confusion and Errors; whereupon, it was ever afterwards called, The Night of Errors."

329. Hall, John.

Select Observations on English Bodies: Or, Cures both Empericall and Historicall, performed upon very eminent Persons in desperate Diseases. First, written in Latine by Mr. John Hall Physician, living in Warwick-shire, where he was very famous, as also in the Counties adjacent, as appeares by these Observations drawn out of severall hundreds of his, as choysest. Now put into English for common benefit by James Cooke Practitioner in Physick and Chirurgery. London, Printed for John Sherley, at the Golden Pelican, in Little-Britain. 1657.

London, 1657.

First edition.

John Hall married Shakespeare's eldest daughter, Susanna, in 1607. Dr. Hall died in 1635 and Mrs. Hall in 1649. James Cooke

was a doctor of Warwick in attendance on the Parliamentary forces "keeping the pass at the Bridge of Stratford upon Avon." He described his interview with Mrs. Hall where he bought some medical books which had belonged to her husband. Among them were two or three note books which Cooke recognized as in Hall's handwriting but which Mrs. Hall did not know were his. Cooke translated and published about two hundred of the cases described by Hall. On Page 24, "Mrs. Hall of Stratford my wife," is referred to and on page 47 Shakespeare's granddaughter is mentioned as "Elizabeth Hall my onely Daughter." The poets Drayton and Randolph were among Hall's patients.

330. WILSON, JOHN.

Cheerfull Ayres Or Ballads First composed for one single Voice and since set for three Voices By John Wilson Dr. in Musick Professor of the same in the University of Oxford. Oxford, Printed by W. Hall, for Ric. Davis. Anno Dom. M.DC.LX.

Oxford, 1660.

First edition.

The Preface says that this was the first attempt to print music at Oxford.

The following songs are from Shakespeare's plays:

Pages 6– 7. "Full fathom five thy Father lyes." From "Tempest."
Pages 8– 9. "Where the Bee sucks, there suck I." From "Tempest."
Pages 64–66. "Lawne as white as driven snow." From "Winter's Tale."

331. MIDDLETON, THOMAS. (b. 1570? d. 1627.)

A Tragi-Coomodie, Called The Witch; Long since acted by His Maties. Servants at the Black-Friers. Written by Tho. Middleton. [Colophon] London: Printed by J. Nichols. 1778.

London, 1778.

First edition.

This play was here first printed from the original manuscript now in the Bodleian Library, by Isaac Reed who issued 100 copies for presentation to friends. This manuscript is one of the few surviving Elizabethan plays in a contemporary hand.

This play was modelled on "Macbeth" and the two songs "Come away," and "Blacke Spirits," which are mentioned in the First Folio

edition of "Macbeth," are here given in full. It is generally considered that they were interpolated by the players into Shakespeare's play and that they were originally written by Middleton. Middleton owes a great deal to Scot's "Discoverie of Witchcraft."

332. ALABASTER, WILLIAM.

Roxana Tragædia A plagiarij unguibus vindicata, aucta, & agnita ab Authore Gulielmo Alabastro. [Ornament] Londini, Excudebat Gulielmus Jones. 1632.

London, 1632.

With engraved frontispiece by Gaywood which contains a small view of the interior of a theatre shortly after the time of Shakespeare.

333. DRYDEN, JOHN. (b. 1631, d. 1700.)

The Rival Ladies. A Tragi-Comedy. As it was Acted at the Theater-Royal. [Quotation, 1 line; ornament] London, Printed by W. W. for Henry Heringman, and are to be Sold at his Shop in the Lower-walk in the New-Exchange. 1664.

London, 1664.

First edition.

In the dedication to Lord Orrery, Dryden defends his use of blank verse and says:

"Shakespeare (who with some Errors not to be avoyed in that Age, had, undoubtedly a larger Soul of Poesie than ever any of our Nation), was the first, who to shun the pains of continuall Rhyming invented that kind of writing, which we call blanck Verse, but the French more properly, Prose Mesuree: into which the English Tongue so naturally Slides, that in writing Prose 'tis hardly to be avoyded."

334. ——

Of Dramatick Poesie, An Essay. By John Dryden Esq; [Quotation, 3 lines] London, Printed for Henry Herringman, at the Sign of the Anchor, on the Lower-walk of the New-Exchange. 1668.

London, 1668.

First edition.

The work is full of Shakespeare allusions but the principal ones are on the following pages: Pages 29–30, 46–52, 64–65.

335. ——

An Evening's Love. Or the Mock-Astrologer. Acted at the Theatre-Royal By His Majesties Servants. Written By John Dryden Servant to His Majesty [Quotation, 1 line.] In the Savoy, Printed by T. N. for Henry Herringman, and are to be sold at the Anchor in the Lower Walk of the New Exchange, 1671.

London, 1671.

First edition.

In the Preface Dryden discusses various qualities of the Elizabethan dramatists including Shakespeare. He states that Jonson excelled the dramatic writers of his own (Dryden's) time in humor and contrivance of Comedy, while the latter excelled Shakespeare and Fletcher in Heroic plays.

336. ——

The Conquest of Granada by the Spaniards: In Two Parts. Acted at the Theater-Royall. Written by John Dryden Servant to His Majesty. [Quotation, 2 lines] In the Savoy; Printed by T. N. for Henry Herringman, and are to be sold at the Anchor in the Lower Walk of the New Exchange. 1672.

London, 1672.

First edition.

To the first part Dryden prefixed "Of Heroique Playes. An Essay," in which he said, "we thought, because Shakespear and Fletcher went no farther, that there the Pillars of Poetry were to be erected. That, because they excellently describ'd Passion without Rhyme, therefore Rhyme was not capable of describing it. But time has now convinced most men of that Error."

He also added to the Second Part, when printed, a Defense of the Epilogue, in which he dwelt upon the change of language since the writers of the age of Shakespeare. In this article Dryden says that Shakespeare himself said that he was forced to kill Mercutio in the third Act to prevent being killed by him.

337. ——

The State of Innocence, and Fall of Man: An Opera. Written in Heroique Verse, And Dedicated to Her Royal

Highness, The Dutchess. By John Dryden, Servant to his Majesty. [Quotation, 2 lines.] London: Printed by T. N. for Henry Herringman, at the Anchor in the Lower Walk of the New Exchange. 1677.

London, 1677.

First edition.

In the Preface Dryden defends Shakespeare and Jonson for introducing Witches and Fairies into their plays.

338. ——

The Vindication: or the Parallel of the French Holy-League, and the English League and Covenant, Turn'd into a Seditious Libell against the King and his Royal Highness, by Thomas Hunt and the Authors of the Reflections upon the Pretended Parallel in the Play called The Duke of Guise. Written by Mr. Dryden. [Quotation, 3 lines] London, Printed for Jacob Tonson at the Judges Head in Chancery-Lane, near Fleetstreet, MDCLXXXIII.

London, 1683.

First edition.

In this defense of his loyalty in "The Duke of Guise," Dryden refers to Shakespeare and says: "Twas our common business here to draw the Parallel of the Times, and not to make an Exact Tragedy: For this once we were resolved to erre with honest Shakespeare."

339. Southampton, Henry Wriothsley, Earl of. (b. 1573, d. 1624.)

Autograph letter signed, to Lord Spencer. Written in 1624, when he was preparing to take a regiment of 1200 men to the Netherlands to assist them against Spain. Lord Southampton was Shakespeare's friend and patron and to him the poet dedicated "Venus and Adonis" and "Lucrece." Both Lord Southampton and his son were killed in the Netherlands from fever in the fall of 1624. The letter is signed "H. Southampton."

340. ——

Document signed "H. Southampton"; dated July 7th, 1624. It contains permission for a lessee to dig for brick in a certain field.

341. ELIZABETH, Queen of ENGLAND.

Signature to a deed to Thomas Culpepper. 1580. With a fine impression of Elizabeth's great seal in brown wax. The seal measures six inches in circumference and is perfect.

342. ——

Signature to a list of the Knights of the Garter, 1589. The list is on vellum.

343. LUCY, Sir THOMAS. (b. 1532, d. 1600.)

Certificates of funeralls under the Harralds owne hands and found in Mr. Clarencieux Lees Studye at his death. 1550–1600

Original manuscripts of Heralds Funeral Certificates including that of Lady Joyce Lucy, wife of Sir Thomas Lucy of Charlecote, Warwick Co., who was the original of Justice Shallow in "The Merry Wives of Windsor." It is signed by Sir Thomas and his son Thomas.

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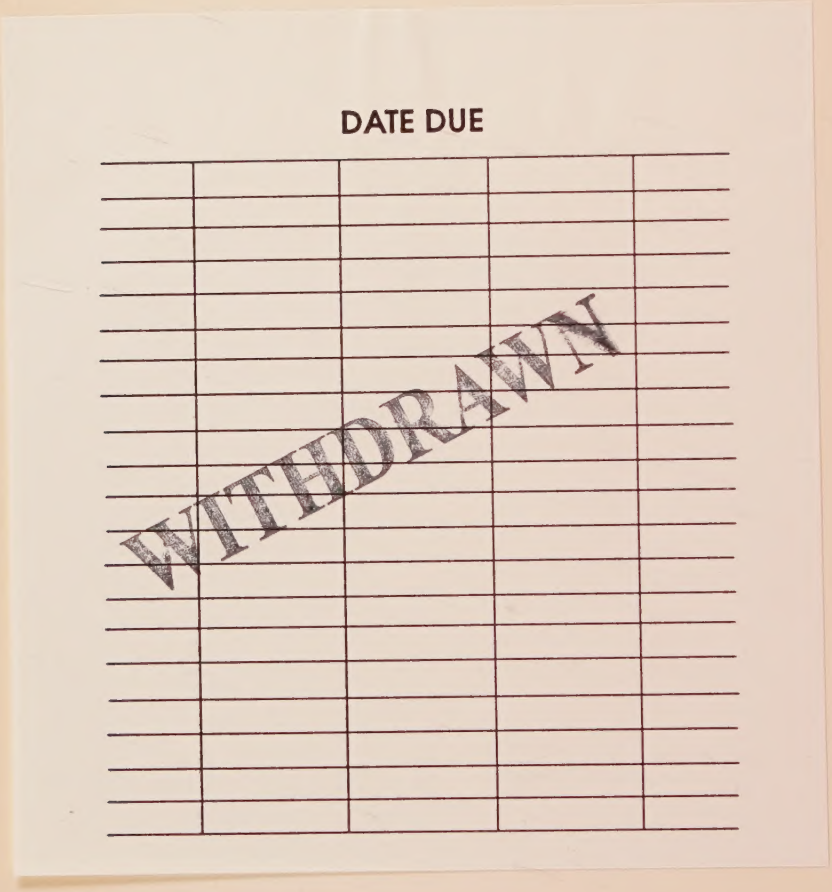

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